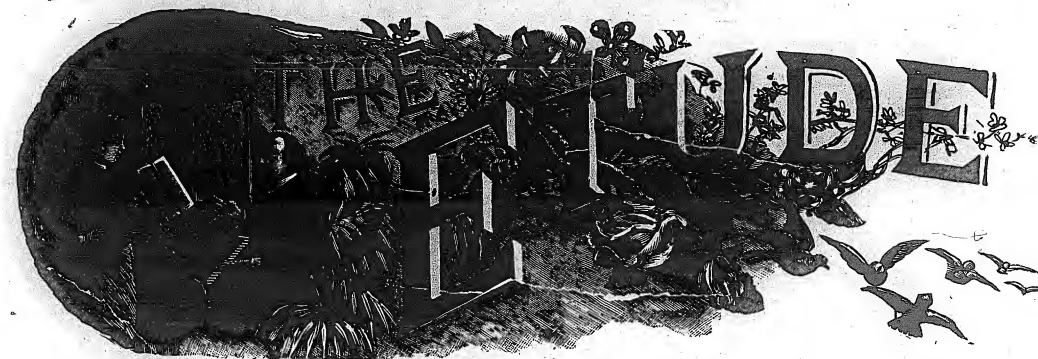


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TO THE PUBLISHER OF "THE ETUDE."



VOL. XI.

PHILADELPHIA, PA., OCTOBER, 1893.

NO. 10.

THE ETUDE.

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A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance).
Single Copy, 15 cents.

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THEODORE PRESSER,

1708 Chestnut St., Philadelphia, Pa.

Musical Items.

HOME.

REMENTY, the great violinist, has returned to Europe. GUILMANT is to play in the Old South Church, New York, October 13th.

SCHARWENKA will this season be more actively engaged at the Scharwenka Conservatory than ever.

PATTI is to reappear under the management of Marcuss Mayer. It is to be hoped her farewells will soon end.

RICHARD BURMEISTER, the composer and pianist, returns this season to Baltimore, after having gained much honor abroad.

J. B. MILLER's publication, "Famous Composers and their Works," is nearing completion. It is an extremely valuable work.

THREE performances of Wagner opera were given in September in Philadelphia. Materna and Emil Fischer were among the artists.

MR. EMIL LIEBLING played the Weber "Concert-stick" at the Exposition under Max Bendix's direction, winning many encomiums.

ADAM ITZEL, JR., of Baltimore, known through his opera, the "Tar and Tartar," died recently at his home, aged 29 years. He was a good conductor of light opera.

It is rumored that we are to be visited by another Polish pianist, Mr. Joseph Sliwinski, who was a fellow-student of Paderewski's, and who has won laurels in London.

WORK has begun, and is well along, on the interior of the Metropolitan Opera House, New York. It is expected that it will be ready to open in November with Gonnod's "Philemon and Baucis."

JOHN S. DWIGHT, the veteran musical critic and journalist, died, September 5th, in Boston. He was formerly owner and editor of *Dwight's Journal of Music*, and was connected with the leading musical movements in Boston. He filled a large space in musical affairs.

MAX BENDIX is doing excellent work at the Exposition Music Hall with the Theodore Thomas Orchestra. He is making his daily concerts highly enjoyable features of the Fair, and his common sense and musical instinct combined enable him to prepare programmes that are highly relished by the people. Mr. Bendix has reason to feel proud over the record that he is making for himself as a scholarly and sensible musician.

MUSIC at the World's Fair, of interest to musicians generally, has mainly comprised the series of organ recitals. Eminent organists, including Henry G. Thayer, of Philadelphia, R. Huntington Woodman, of New York, and, greatest of all, Alexander Guilmant, of Paris, took part. The orchestra has been reunited under the direction of Max Bendix, and gives two free daily concerts; so that while the plans originally contemplated have been dropped, there is still plenty of fine music to be heard in the White City.

THE musical event of the past few days, and indeed the principal musical event so far, of the Exposition musical season, was the appearance in Festival Hall at the Fair grounds of the famous composer and organist of Paris, Alexander Guilmant. That his coming here to give us a taste of his musical skill and genius is appreciated was shown by the goodly attendance at each one of his four concerts. The programmes were of the classic cast, tinged with a shade of the popular element, just enough to add a spice to the entertainment. Guilmant's playing was superb. He brought out the fine, large, and sonorous tone of the great Farrand & Votey organ in a masterly way. His style is characterized by a nobility, a breadth, and a reposefulness that never fails to awaken enthusiasm. There is no metricalness in his playing. He accomplishes what he has to do in a dignified manner. His technique is faultless and his musical instinct is faultless also. His touch is exquisite, crisp, and clear. His readings are vigorous, and in his interpretations he subordinates himself as the means of the interpretation. One particular feature of his performance was the delightful nuances, which in so heavy an instrument were positively charming; and one more phase that merits special notice was the intensely sympathetic quality with which he invests his work in every respect. Mr. Guilmant is a great and a true artist, and his visit to this city will long be remembered by the musical people of Chicago.

FOREIGN.

VON BÜLOW has highly commended the work of Strass.

It is proposed to erect at Verriers a monument to the celebrated violinist, Wienktemp.

A MEMORIAL to Liszt was inaugurated in his native town of Oedenburg, Hungary, September 3d.

BETWEEN January 1st and July 31st of this year fifty-two new lyrical works have been produced in Italy.

FIVE hundred thousand persons are claimed to have learned to sing by the Tonic-sol-fa system in England.

MR. SIMS REEVES, the famous tenor, seems inclined to follow Patti's example and continue his farewell concerts.

THE leader of the young Italian school of composers, Alfredo Catalani, died August 7th, at Milan. He had a large host of admirers.

It is proposed to present Verdi, on his 80th birthday, with an album containing the autographs of eminent musicians throughout the world.

THE pupils of the Bayreuth Wagner School gave a public performance of "Der Freischütz." Siegfried Wagner, the master's son, conducted.

THE famous Gewandhaus of Leipzig, sacred to the memory of J. A. Hiller, Mendelssohn, Gade, and Reinecke, is to be turned into a bargain store.

A FUND in commemoration of Joseph Joachim's 50th artistic anniversary has been established to encourage young violinists and cellists by prizes in money.

MACKENZIE'S "Bethlehem," which was to have been given in Chicago, will be first produced at the Royal Albert Hall with Edward Lloyd and Mrs. Albani in the chief parts.

THE Bayreuth performances of 1894 will take place from July 19th to August 19th. There will be thirty performances, including "Parsifal," "Lohengrin," and "Tannhauser."

It has been discovered that there are 376 leit-motiven in Wagner's eleven operas. 83 are in "Götterdämmerung," 82 in "Siegfried," 10 in "Flying Dutchman," and 2 in "Rienzi."

DUKE ERNST, of Saxe-Coburg and Gotha, died recently at his castle in Coburg. He gained some notoriety as a composer, one of his operas being heard at the Metropolitan Opera House in New York.

A VERY interesting musical collection is that of Mr. Fr. Nicholas Manskoff at Munich, which contains many relics of J. S. Bach, Händel, Gretry, Beethoven, Wagner, Schumann, Liszt, and French composers.

AN opera, "Der Rubin," by D'Albert, will be produced this season at Carlsruhe. Rehearsals have already begun. It will be remembered D'Albert won much favorable criticism with his new piano concerto.

AGUONER & Co. have issued certain of "Cramer's Studies" with annotations by Beethoven. There are twenty-one of them, which were so commented on by Beethoven for the guidance of his nephew. They (the comments) were considered revolutionary, and so have been lying in the Royal Library in Berlin. They are sure to arouse much interest.

AN OLD INSTRUCTION BOOK.—At the meeting of the Society of Music Teachers in Berlin recently, Dr. Carl Krebs read a paper on clavier and organ playing in the sixteenth century, and made special reference to Diruta's instruction book, "Il Transilvano," which Dr. Krebs has translated and edited. After dealing with the construction of keyboard instruments of the sixteenth century and describing the literature written for them, the lecturer referred to the works of Sebastian Virdung and Ammerbach. He said that Diruta's instructions as to the position of the hand and movement of the fingers were so sound that they were in harmony with the best methods of the present day, and that we moderns even might in some points learn from him. In "Transilvano" is the first example of a clavier study.

STEPHEN HELLER.

STEPHEN HELLER was born at Pesth, in Hungary, on the 16th of May, 1815. His name, however, as well as the character of his music, reveals his German origin. His parents were both natives of Bohemia, and were born near Eger. His grandparents were Austrian.

His father sent him to the college of the Priest fathers; but the ruling passion of the child was his intense love of music. His first instructor in the art was not quite the man to lead his pupil into the path of ideal, for he was a Bohemian bandsman of a regiment of artillery then quartered at Pesth. At a later period he was succeeded by M. Franz Brauer—a better music master. At nine years of age Heller played with his master, at the Pesth theatre, a concerto by Dussek for two pianofortes. A few years later his passion for music, coupled with the successes he had achieved as a performer, induced his father to yield to his entreaties and the advice of friends, and he left his son free permission to enter upon the career toward which the young lad felt so irresistible a call. He was sent to Vienna to pursue his studies under Charles Czerny. But that celebrated musician demanded so exorbitant a remuneration that Heller was unable to procure from him more than a very few lessons. He became the pupil of another professor, M. Morawetz, at that time residing at Vienna, not only as a good musician, but as one of the few friends of Beethoven who had a very high regard for him.

In the year 1827 young Heller was playing at concerts in Vienna, and Pesth, being at that time but twelve and thirteen years old. And now commenced that Odyssey of wandering through Germany which was destined one day to land him in Paris, where, like Chopin, he found his future home.

Accompanied by his father, who managed the financial and other business details of the tour, young Heller journeyed through Hungary, Poland, and Northern Germany, giving concerts. There was at that time a rage for infant prodigies, who swarmed all over the country. The boy had a brilliant touch and the confidence of untutored youth. Moreover, and the rarer gift, that of improvisation. It was announced in the programmes that at the end of the concerts Stephen Heller would extemporize on themes suggested by the audience. These flights of fancy, *freie phantasie*, as they were called, captivated the public.

Whence came these incubations of a youthful imagination, which none of the works of the great masters had suggested? The child knew nothing of Beethoven, and but little, scarcely anything, of Mozart or Haydn. He might have casually and inattentively listened to one of their quartets or symphonies at Vienna, but he had never studied one of these master-pieces. His musical education had been confined exclusively to the correct execution of some of the concertos of Moscheles, Hummel, and Ries, several brilliant fantasias, and some rondos by the same composer. He had practised a few airs, with variations by Herz, and a few concert pieces by Kalkbrenner.

If this kind of life did not tend to form the musical taste of the young performer, it had its advantages in other respects. If it did not make him an artist, it at all events made a man of him. Young Heller was very observant and of a reflective turn of mind. His impressions stamped themselves indelibly on his brain; and later on, when the true artist began to appear in his character and work, he had one day's work for him in this casket the rich stores which his memory had treasured up from early youth. If his fingers did but wander over the keys there burst forth a shower of melodies of which the sources lay far back in these early impulses of a youthful heart and a precocious intellect.

There was music not seen, no one he did not hear, during those three or four years when, like the young Wilhelm Meister, he served his apprenticeship to life on the stage of the wide world. He saw artists of every kind—some acknowledged as great by the whole world, some great only in their village. He saw general, maintained in the opinion of the world, and even young Heller looked on, incessantly observing and classifying in his brain the various incidents of the mov-

ing panorama which in that world of strange contrasts, of Magyar and Sclavo, was ever passing before his eye. He came into contact with Polish nobles, some proud of their race and steeped in the passions and vices of feudal times, others wiser, more cultivated, and more enlightened; with Russian princes, some of them despotic and tyrannical, adoring Voltaire and Rousseau and knighting women; others as finical and fastidious as a *petit-maitre* of the last century.

After spending a winter at Bracow, young Heller visited Breslau, Dresden, Leipzig, Magdeburg, Brunswick, Cassel, Hanover, and Hamburg. Here he remained during the second winter, and, as usual, gave concerts. But, tired of this unsettled life he resolved to return to Hungary, accompanied by his father. Passing through Frankfurt, and Nuremberg, he reached Augsburg exhausted and ill. He was now nearly seventeen, and began for the first time to realize that his musical education was not begun, but that he was merely a pianist with a brilliant touch, knowing nothing of art but what were called *Concert pieces*. A few lessons in harmony, which he had received at Pesth from the aged organist Cibalka, constituted his entire stock of musical science.

A lady of position and influence heard Heller play at a concert in Augsburg, and interest was excited in his person. Her children were just commencing the study of the pianoforte. He was requested to give them some lessons, and to take up his abode with them in the capacity of a friend. His father left him with this family, and returned to his own home. Heller remained at this time a French composer named Châlard, who had written music to *Macbeth*, was director of the opera at Augsburg. Heller for some time placed himself under his tuition in composition. But the acquaintance that was most serviceable to him was that of Count Fugger, a descendant of the illustrious family of that name. The Count was a leading man in society and in high command in the Bavarian army. His military talents were far from being appreciated by his fellow soldiers; but he was a man of immense reading, and possessed a rich and varied mind. He was a mathematician, a philosopher, and a Christian in the highest sense of the word. He it was who first opened the eyes of Heller to the mistaken path in which he had been led. He placed the treasures of his library at his disposal. The sonnets of Beethoven revealed to him a hitherto unknown world. The world of the future was opened to him. And the moment was opportune, for the young artist was just beginning to be disgusted with his profession of concert-giver. He had a vague feeling that he was not pursuing the paths of true art. He began to study the literature of his art, and to make his acquaintance with the masterpieces of ancient music as well as with the works of good modern composers. He began to love, even to adore, Beethoven, Mozart, Haydn; later on he became enamored of Mendelssohn and Chopin. He was the first to play at Augsburg the *Concerto in C*, which must be admitted, without excess. Chopin's day was yet to come. Heller then tried composition. He wrote several pianoforte solos as well as concerted pieces, and set to music words by Goethe, Heine, Rückert, and Uhland.

After a few years passed in this way he went to visit his parents at Pesth. But he did not remain long, and returned to his dear Augsburg, there to give himself up entirely to study. In the year 1838 he happened to see a number of a newspaper called *Zeitschrift*, which was edited at Leipzig by Schumann, who desired therein to criticize the manuscript compositions of any young composers who might be disposed to forward them to him for that purpose. Heller had written and published, during his travels, five or six airs with variations, as well as some rondos and fantasias. Another work, *Sonata, Op. 9*, was published by Kistner through the mediation of Schumann. Stephen Heller long treasured Schumann's letters; but, unfortunately, he lost them during a removal, and was deeply grieved that he could not therefor send them to Mr. Schumann, when she was preparing the biography of her husband. In 1837 Kalkbrenner came to Augsburg and descended to play a duet with Stephen Heller at a concert.

He persuaded the latter to complete his education as a pianist by some years of study under himself. Heller, like every one, was captivated by his brilliant and elegant touch, and considered him, along with Moscheles, as the best teacher at present in the musical schools of pianists. Schumann, too, did not fail to urge him to work hard at the pianoforte, and assured him that nothing was so important as to be able to play his own compositions in a masterly way; that no one can interpret a composer's ideas so as to make them manifest, but, at whatever cost, he must labor to acquire the mechanical power of doing so.

The counsels of Schumann on the one hand, combined with the Parisian eloquence of Kalkbrenner on the other, promising Heller, if he came to Paris, the aid of the constant advice, friendship, and influence of his protector, decided him to quit the beloved scene of his calm and peaceful studies. He bade adieu, forever, to that sweet and undisputed life, where cares were unknown.

This sacrifice was rendered less bitter than it would have been by the death of Count Fugger. In losing him Heller lost more than a friend; for the Count had been to him like a father, and without him Augsburg seemed no longer Augsburg. Count Fugger had promised to bequeath to Heller his library in his pianoforte; but the family were probably ignorant of this promise, and their relative having died intestate, his rich treasures were dispersed by his heirs.

Heller arrived in Paris in October, 1838, with but a modest sum in his pocket, and a destitute of his pianoforte. He called upon Kalkbrenner, from whom he received two or three lessons, but was soon obliged to discontinue them, for the master's terms were peculiar. He required that the young artist should pay £20 a year; which consisted in passing a monthly examination—for he was relegated, as far as teaching was concerned, to one of Kalkbrenner's pupils; and that he should publish nothing without the Professor's consent, lest the pupil should compromise the reputation of his teacher!

The first months of Heller's sojourn in Paris were melancholy ones. For he was by nature proud, reserved, with a shyness he found it impossible to overcome. Moreover, he clung passionately to independence of thought and action. He declined to purchase the satisfactions of his self-esteem at the price of the independence. On his arrival in Paris it was in his power, had he chosen, to attach himself to those who were powerful, or in the way to become so. Those who frequented the salons to which he might have had the *entrée* have since risen to high positions in the world of finance, of diplomacy, of statesmanship, and even of art. Indeed, the *entrée* to the receptions of a few great ladies of the period, at the commencement of the reign of Louis Philippe, was a passport to certain distinction of one kind or another. And gifted, as Heller was, with a high natural endowment, a noble bearing, and very attractive qualities, he was certain, had he followed the example of others, to arrive at speedy distinction. But Heller was not made of such stuff. He preferred to plow his own furrow unaided. And he did so, but slowly indeed, and at the cost of many disappointments. He loved art for its own sake, not for the sake of what it brought him. He was unversed in those polite insinuations which are the passports to society. He loved simplicity and straightforwardness in everything. He won not at those princely banquets where he sacrificed the supposed necessities of the moment. He made very little use, therefore, of great people, but went through the world closely observing all around him, and repudiating the advice of so-called practical people, withdrew into himself. Moreover, the few attempts that he had made to bring himself forward in a legitimate way had not been encouraging. For when he came to Paris the taste for pianoforte music had not developed as it has done during the last ten years. Heller had once or twice played to a small company his *Scherzo, Op. 24*, and *Sonata, Op. 9*, but these compositions, which Heller's music had not been appreciated by his audience. And so he gave up playing altogether; and it is astonishing how, in spite of this, his works have become known. For when an artist does not risk the production of his own works, his friends must work for him. The artists are few and far between who were willing to introduce his works to the public. And yet the works of Heller abound with the very elements of success for any artist who has the power and the will to interpret them.

It is, however, a fact, that whatever work he has come to do, he has done it in the spirit of Schumann now—without any effort of his own—of world-wide renown. It is published in Germany, in England, in America, and in France. The moment seems to have arrived for we can take a bird's-eye view, and see the work and the man. The great artist who is destined to become more and more appreciated as he becomes more and more known, and who will leave behind him an undying name in the history of music.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. J. F. YATES, CLARK, THE WATERS' PUBL. ADDRESS MUST BE GIVEN, or the questions will receive no attention. We would be glad to have the questions sent to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

N. P. MESSINA, CAL.—There is too little information at hand concerning the mothers of the great composers to enable us to draw trustworthy conclusions as to whether or not most of them inherited their gifts from the maternal side. The weight of evidence, so far as I can judge at present, would seem to indicate that while talent may be transmitted by inheritance, genius cannot. But the whole subject is still imperfectly understood. J. C. F.

M. J.—"Three-four time" is the common expression for three quarter notes in a measure. There are purists who object to it; but it is a convenient abbreviation which never conveys any incorrect meaning, and I see no reason why it should not continue in use. "Three-fourth time" is an expression I have never heard; although "three-quarter time" is sometimes used.

2. A scale is nothing more or less than the tones of the tonic chord, including the octave of the root, with the intervals filled in with the tones composing the Dominant and Subdominant chords. The central thing in tonality (or key) is not scale, but tonic (or keynote) and its chords, whether major or minor. 3. Simple time (or common time) is a kind of meter which has two or three beats in a measure. Five and seven beats in a measure are uncommon, but are also simple. Any multiple of two or three makes compound time (or measure), as two twos, three twos, four twos, or two threes, three threes, four threes. J. C. F.

A. M. P., WESTMORELAND, CAN.—The piano was invented in 1709, by Cristoforo, of Florence, Italy. It came into general use nearly a hundred years later. You will find full information on this and kindred subjects in the "History of Pianoforte Music," which you readily have not read.

2. Why Bach gave the title "Invention" to his short contrapuntal pieces I do not know, unless it was to distinguish them from his strict figures, the style being freer.

3. Ignaz Jan Paderewski was born in Podolia, Russian Poland, November 6, 1860. At seven years of age he began taking piano lessons of Pierre Swiniński, a teacher of his native place, and continued with him until he was eleven. In 1875 he went to Warsaw to continue his studies, beginning also harmony and counterpoint, which he afterward continued at Berlin, under Friedrich Kalkb. At an early age he made a concert tour through Russia, Siberia, Serbia, and Roumania, playing his own compositions. In 1878 he became Professor of Music at the Warsaw Conservatory, and in 1884 went from there to the University of Breslau, where he remained only a year or so, forsaking teaching with the intention of devoting himself to public performance. During all this time he had been educating himself in other branches than music, by private study. He now went to Vienna and studied the piano further with Theo. Leschetizky, continuing with him until 1887. Since then he has been a concert pianist, playing in Germany, France, England, and America, and exciting more enthusiasm, probably, than did ever any other pianist except Liszt. He was married at nineteen and lost his wife a year later, but has a son living. He is a refined man, of fastidious tastes, beloved by his friends and acquaintances, generous and charitable. His compositions are already numerous, and excellent. J. C. F.

C. H. CARBONDALE, PA.—The best pianists use their own judgment about the treatment of the damper pedal. Indeed, all pianists are obliged to do so, for the pedal marks in nearly all compositions are very imperfect. In the first movement of the Beethoven Sonata in C sharp minor, Op. 27, I should prefer not to use the soft pedal, but the damper pedal is required throughout. It must be changed, however, every time the chord changes. Let up the pedal just as you strike the last note, and put it down again immediately. You will find the best directions for using the pedal in Vol. IV of Mason's "Touch and Technique."

2. I think there is an anecdote of Beethoven, such as you mention, in Schindler's "Life," referring to one of his quartets; but I have not the book at hand.

3. I cannot tell you why Ray says nothing of "Figueroa's Hochzeit;" but it is certainly one of Mozart's greatest and best known works. J. C. F.

A. O. M., FAIRFIELD, N. J.—Grieg (born 1843), Moszkowski (born 1859), and Rubinstein (born 1829) are still living. Franz Behr; born in 1837 in Germany, lives in Paris, and composes a great deal of popular piano music for parlor use. Franz Hiltz was born in Switzerland, 1828, and died 1891. Reinecke is still living, and so is Reginald de Koven, who is still a young man. I have not been able to get information about the other composers you mention. It is not easy to find out about composers of that grade. There is no index for THE ETUDE for 1892. Mr. Presser will soon publish a dictionary in which all available information will be collected. J. C. F.

L. R. P., CALHOUN, GA.—In Wilson G. Smith's "Second Mazourka Caprice," page 8, measure 7, I think there should undoubtedly be a flat before the B. The correct name—Chopin's mazourka—scale in octaves are best played with the fourth finger on every black key. J. C. F.

EDITOR OF THE ETUDE.—The musical course as given in the prospectus of a leading institute, which I have recently come across, gives the following program:—

First Year.—Gymnastics for fingers and wrists, and Mason's "Touch

and Technique;" Duvernoy, Op. 120, books 1, 2, 3; Loeschhorn, Op. 66, books 1, 2, 3; Krause's "Trill Studies;" Heller, Op. 47; sonatas by Haydn, Dussek, Mozart, and Clementi; and selections by other classic and modern composers.

Second Year.—Gymnastics and Mason; Heller, Op. 45 and 46; Czerny, Op. 299, books 1, 2, 3; Bach, Two-Voiced Inventions; Loeschhorn, Octave Studies, and Czerny, Escatato and Legato Studies, Op. 385; Cramer, 50 Studies (Blüth) books 1; sonatas by Mozart and Beethoven; Mendelssohn's "Songs Without Words;" Chopin's Mazourkas and Nocturnes; together with works of Raff, Gade, Rheinberger, Bendel, Scherwinski, Moszkowski, Nodde, and others.

Third Year.—Gymnastics and Mason; Tausig, Technical Studies; Chopin, Etudes; Cramer, 50 Studies, books 2, 3, 4 (Blüth); Clementi, Gradus ad Parnassum; Bach, Three-Voiced Inventions and Two, Three and Four Part Fugues; Moscheles; Kuhlke, Special Studies (for left hand, etc.); Kullak, Octave Studies; more difficult sonatas of Beethoven; larger compositions of Chopin and Mendelssohn; concertos by Mozart, Hummel, Mendelssohn, etc.; selections from Weber, Schumann, Schubert, Dupont, etc.

Do you not think that such a prospectus gives a very wrong idea to the uneducated public of what music as an art is, and there is a case on record where a person in three successive years stepped from the rudiments to Mendelssohn concertos? No wonder that music is regarded as a mere game, soon to be acquired! Such a prospectus should be suppressed as an insult to the art which great geniuses have labored lifetimes to acquire! And this is only a side-study at this institution. It is to be taken with some foreign language, and other equally trivial studies!

EDWARD E. HOWE.

D. K.—In common kinds or styles of music there is an accent on the first and third beats of the measure in four-four time. But in music of the higher grades these metrical accents frequently give place to expressive accents. This subject is exhaustively treated and amply illustrated in Christini's "Principles of Expression." C. W. L.

R. M.—Accented tones are made in different ways. Where a bright and brilliant tone is wanted a finger stroke is best. Where great power is more desired than quality of tone, an arm touch can be given, but a pull touch gives the best tone-quality. A moderately bright yet a powerful tone can be made by vigorously snapping the finger-point under the palm. Where a full and ringing tone of vocal quality is wanted, as in a soulful melody, the up-and-down touch is best. This touch is made by placing the finger on the desired key, and quickly lifting the forearm. The tone is made by the arm seeking help from the finger. C. W. L.

W. N. F.—Pupils who play notes of any length that they may, happen to, need to have places that have complicated time lengths, and a variety of lengths in each measure. The Bach Inventions, selections from Schumann, and from the best modern composers will furnish material for the correction of this fatally bad habit. C. W. L.

S. W. Y.—Pupils who are doing full work in Mason's "Touch and Technique" need but little technical work. They need only take Kohler's Op. 80 for learning "Horizontal," Pulse, or Group reading, or a few studies from Czerny's Velocity. Special studies in trills, ornaments, octave work, etc., can be used to advantage with "Touch and Technique." By the way, wrist work is confined too much to the stretch of an octave for the great majority of pupils. They should have studies that are made up of short chords, trills and sixths. C. W. L.

The ivory on piano keys becomes yellow from two causes:—

1. An oil oozes from the fingers of some players, which gradually saturates the ivory and turns it yellow. When this is the case the key is most affected on the outside edge, and those keys in the middle of the piano more than those at either end.

2. Leaving the keyboard shut up so that the light cannot get to it. The remedy in the first case is to wipe the keys off occasionally with a cloth, using ivory soap and water.

Alcohol in place of the water gives a slightly better result. The remedy in the second case is obvious.

But if the keys have become very yellow from either cause, it may be necessary to scrape and repolish them.

There are scraping tools and places for this purpose, but they are only safe in the hands of an expert. J. L.

A. M. S. BOOM, IOWA.—I cannot tell you what kind of food will aid the voice, nor what habits are best for singers. What is best for one singer may not be best for another. Whatever food and habits will most conduce to your bodily and mental health will be best for you as a singer. Fresh air, moderate exercise, beautiful intellectual occupation, mental serenity, moral integrity, good will toward others, and habitual unselfishness—these are the prime conditions of wholesome living on which the best singing (or anything else) is based.

2. I do not know whether the papers read at the Musical Congress in Chicago are to be published in a Report or not. Some of them have been published in *The Music Review* (174 Wabash Avenue, Chicago), and are also to be published in *Music* (240 Wabash Avenue). Whether the paper on "How Young Should Children Begin to Study Music?" is to be published in either magazine, I do not know. J. C. F.

MRS. J. N. S., CENTREDALE, R. I.—A "soprano obligato" is a solo part accompanying other voices, where the composer regards it as indispensable. "Obligato" means an *obligato*, not to be omitted. It is opposed to "ripieno," a solo part which may, or may not, be performed. J. C. F.

J. H., MIDDLETOWN, ORANGE CO., N. Y.—"Mezzo" means measure, or one of the fundamentals of music. Metres are either double or triple; 4, 4, are there are two pulses in a measure, or else

three, when the metre is simple. Compound metres are multiples of two or three, as two-twos, three-twos, four-twos, or the same multiples of three. Thus 3 is compound double (two-twos); 3 is also compound double, being two pulses, each divided into three. Three-twos or three-threes would be compound triple. J. C. F.

A. O. C., ST. MARY'S, KANSAS.—There is no objection to turning the wrists inward in ascending double thirds, and outward in descending. That position of the hands is always best which keeps the wrist and metacarpal joints loose, and enables you to play with perfect ease and freedom.

2. The pedal may often be used in Beethoven's works and elsewhere when not marked; but it must be used with care and judgment. The use of the damper pedal is primarily to sustain tone which the fingers cannot hold, and also to reiterate the written music by means of overtones. Great care must be taken not to blur. You will find the best treatment of the pedal in Vol. IV. of "Mason's Touch and Technique."

3. A phrase seldom or never consists of more than eight measures, even in complex periods. What I call a phrase usually has two measures, but sometimes three. A clause (or section, as some call it) has two or more phrases.

4. The example you give is puzzling. It looks as if the composer meant to have the two successive notes sounded; but if so, he ought to have put a dot over the first one also. Perhaps the printer omitted it.

5. As a rule, it is safe to stick to the tempo indicated by the composer. But there is naturally a slight acceleration toward a climax and a slight retardation when coming to repose. This is a natural feeling, and one of the signs of a ripened judgment. It is a feeling founded on a rich musical experience, seldom so far astray in such matters; but immature players naturally ought not to permit themselves the same freedom which artists can justify claim.

6. I can't tell you how long it would take the average pupil to arrive at the degree of proficiency necessary for the intelligent interpretation of the Sonatas for Piano. I have been teaching consistently twenty-five years, but have never found two pupils alike. I do not set any definite time for the accomplishment of a certain course. Pupils differ too much in ability, strength, time for study, etc. J. C. F.

L. R. R.—The "Exercises and Examples" in connection with Jadassohn's "Manual of Harmony" can be used with any other "Harmony." The Etude cannot take up space by answering the metro-maniacs' mass of pieces, as that is considered private information. La Rappely is pronounced Ray Rappely, and means like a drum.

Mrs. H. McC.—The copyright of "Piano Classics" is held by the publisher. Collections of this kind refer only to name of work. The pieces contained in the volume may or may not be copyrighted. Not all pieces bearing copyright inscription are copyrighted. Some are in the public domain, or the special edition may be copyrighted, while the piece itself is free to be printed by any one. This is the case with most pieces by foreign composers. Kullak is pronounced koolak. J. C. Fillmore is preparing a work of musical biography, giving pronunciations. The manner of playing staccato and tenuto is explained. The latest mode, as found in Part II. of Mason's "Touch and Technique," has at least the greatest authority to recommend it.

A. V. R.—The signs 4/4, 3/4 and 2/4 in Beethoven's "Violin and Piano Music" refer to positions on the viola. The most complete graded lists of violin and piano is found in the work. The best collection of sacred bass solos is "Choice Sacred Solos for Low Voice."

M. Y.—Theory is even more essential to an organist than to a pianist. Old works on theory were always combined with organ instruction books. Write to publisher of ETUDE and get Seward's "Tune-Solo-Fa Work." Price, fifty cents. It explains everything. The standard works on history are Fillmore, Matthews, Ritter, Hunt, and Rowbottom. On theory the field is wider. We have only space for the following: Jadassohn, Richter, Howard, Emery, Frauent, Riemann, and Russler.

EDWARD SCHÜTT.

EDWARD SCHÜTT, a Russian composer, was born in St. Petersburg, October 22, 1856. His musical talent manifested itself at an early age and he distinguished himself with honors at the St. Petersburg and Leipzig conservatories. Under Leschetetzky he became a virtuoso, but soon abandoned the concert stage in order to devote all his time to composition. For a number of years Edward Schütt has resided in Vienna, the home of many celebrated musicians.

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LETTERS TO PUPILS.

To L. J.—Your letter, though written by a teacher, and from a teacher's standpoint, has been referred by Mr. Presser to me, whose special line of labor has been answering pupils' difficulties. Part of the series of questions contained in your letter I will endeavor to answer to the best of my ability. First, then, you ask how you can get your pupils interested in musical art, and especially in musical literature. That is, by musical literature you mean literature produced with music or musicians as the subject matter. Now you possibly may be aware of the fact that I am situated in the city of Cincinnati, and in this city, I am connected with our two largest schools, in the one in the capacity of Professor of English Language and Literature, in the other as Lecturer upon Musical Biography and Esthetics. I have also an extensive private business as a teacher, and in all these capacities I have found that there is an enormous difficulty in rousing a broad, intellectual interest in the art outside of a little temporary scintillation or pleasant enjoyment of a sense of personal display.

You are asking of me the solution of something which every day of my life I am striving for. We are achieving some success in Cincinnati with our hundreds and hundreds of students, but it is still meager and unsatisfactory. The fact of the matter, I suppose, lies just here, that ninety-nine students in every hundred do not really care for music itself profoundly. Every one has some feeling for the beauty of tones as they ring in rhythm and melody; a few more enjoy good harmonization; but when this is carried to a completeness in some simple form of waltz, march, or dance tune, old or modern, rondo or sonatina, what musical sentiment they have is fully satisfied. The more elaborate forms, the deeper mystical meaning, and all the collateral range of colored glories of esthetic science are tiresome and uninteresting to them, primarily, because they have not the depth or range of mental faculties necessary to grasp them. Now I hear you say, "Why, that is not merely throwing cold water on our enthusiasm, but sending down a regular snowstorm—nay, a decided northwestern blizzard—against which nothing can stand; before which all forms of animal life must go down and be snowed under and be frozen stiff." Not a bit of it. Your impression will be incorrect. I am not frowning upon your aspirations, but pointing out the difficulties of the high mountain canyon roads. But remember this, that the roads which are steep and clamber along lofty and dangerous precipices often also reveal the most marvelous panoramas of sky and earth, and mountain and valley. As the Saviour has told us that there is more rejoicing over the one sheep that is saved than over the ninety and nine that went not astray, so, perhaps, without being profane, we may say, that there is more delight in awakening some conscious scintillation of true, poetic enthusiasm for music in one pupil, than there is in the hum-drum riveting of mere notes into ninety-nine common-place scales. Keep at it! keep at it! keep at it! Strike the flint with the steel, elicit the spark, keep the tinder close at hand; some day you will have a fire.

But now you ask, what books can I recommend. There is a book which I have in my library, and which I do not prize so much as I did twenty-five years ago, but it serves its purpose. I refer to Elise Polko's "Musical Sketches." These little novelettes, though written in a somewhat sentimental and exaggerated tone, possess some admirable qualities. They are extremely pretty and fanciful and will please by their style, especially by their dainty images and by their occasional felicities of description, those minds which are literary and intelligent rather than specifically musical. It is true these sketches do not contain any large amount of musical information, yet they hold in solution homeopathic doses, since they are based upon some of the most romantic incidents in the lives of great leading men, and thereby, at least, the names of these composers and performers and some general notion as to their characteristics will be imparted to the student, and after all, perhaps, we who grow a little cold-blooded and cynical are not any nearer to the

truth than the warm and gushing youngster, who knows less music, but has more heart than we.

There is now so large a list of excellent biographies of the great composers, some of which charm like a novel, that I think you can scarcely go astray. As for a general history of music itself, I think the most readable digest of the whole subject is that of W. S. B. Mathews, also the one by Mr. Fillmore. As for composers, Neick's "Life of Chopin," and the recently issued "Wagner and His Works," by H. T. Finck, are magnificent examples of large, exhaustive works, which, nevertheless read like romances on account of the extreme interest attaching to their subjects and the air of intense, vivid, life-like reality which they carry. This favorable comment is especially to be made concerning the book of Mr. Finck, an American production, full of faults and mannerisms perhaps, but extremely suggestive and valuable for all that. These books, however, are rather too heavy and too profound, too bulky for pupils. There is a story of "Music and Musicians," by Lucy C. Lily, on the composers, which might answer the purpose.

Your question as to the time for introducing Mathews' "First Lessons in Phrasing," in connection with Mason's "Touch and Technique," in the course which he has mapped out, I think will be much more satisfactorily and safely answered by Mr. Mathews himself, and I therefore leave it to him. He is a judicious and thoughtful teacher, who has made the matter of piano pedagogics a profound and life-long study. I therefore regard his opinion as a great and final authority. J. R. V. C.

You will find that the mere resolve not to be useless, and the honest desire to help other people, will in the quickest and delicatest ways improve yourself. Thus from the beginning consider all your accomplishments as means of assistance to others; read attentively, and you will understand what I mean with respect to languages and music.

In music especially you will soon find what personal benefit there is in being serviceable; it is probable that, however limited your powers, you have voice and ear enough to sustain a note of moderate compass in a concerted piece,—that, then, is the first thing to make sure you can do.

Get your voice disciplined and clear, and think only of accuracy, never of effect or expression. If you have any soul worth expressing, it will show itself in your singing; but most likely there are very few feelings in you at present needing any particular expression, and the one thing you have to do is to make a clear-voiced little instrument of yourself, which other people can entirely depend upon for the note wanted.—John Ruskin.

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- I. Be perfectly natural. Sing as you talk and read, and feel happy and look happy.
- II. All practice should be done with medium power of voice, without forcing. Forcing a voice means ruining it forever.
- III. Practice must be regular, thoughtful, and systematic, except in cases of sickness. Only miss practice when danger is missed.
- IV. Under ordinary circumstances there should not be less than an hour daily devoted to voice exercises. This should be divided into three 20's or two 30's. For these voice exercises, each and every vowel sound should be taken in turn.
- V. Half an hour daily devoted to declamatory reading aloud and reciting, especially of the text of songs, etc., to be sung, will be very well spent time.
- VI. Practise standing erect before a mirror, and without any accompaniment. By this means many facial contortions and mannerisms will be obliterated.
- VII. Acquire ease, self-control, grace of manner, and poetry of motion. An audience is often captivated as much by the bearing and manner of a vocalist as by the singing.
- VIII. Be unremitting in the effort to enlarge, extend, and enrich the voice, as, after all, the soul of singing is rich, full, sonorous, sweet, sympathetic, equal tones.
- IX. The muscles controlling the voice will surely yield to treatment, just as any other of the bodily muscles. All that is wanted for insuring flexibility is the above said regular, thoughtful, systematic practice. Perseverantia vincit omnia.
- X. Always dwell well on the vowel sounds, and round off the consonants clearly and distinctly at the end, and otherwise.
- XI. Be very careful where, when, and how breath is taken. Where: Never in the middle of a word; never in the middle of a sentence, if it can be avoided, but always where it least disturbs the sense of the words. Sense first, sound second.
- How: Always, where practicable, breathe through the nostrils and "from the hips." By no other method than deep diaphragmatic breathing can the lungs be thoroughly utilized, especially in singing, and remain sound, healthy, and vigorous.
- XII. Breathing is so vitally important to good tone production, that there should be daily practice in special breathing exercises, and in whistling, if possible, in the open, fresh air. It is, moreover, absolutely necessary for good, easy, capricious passages in songs, and drill at them especially round the chest and throat, be loose and easy.
- XIII. Avoid all gliding, sliding, scraping, and "tobogganing" in pronouncing tones. Go "straight from the shoulder" to it, and take no heed of bad examples, except to take warning by them.
- XIV. Avoid the tremolo as you would a leper. Let your motto always be: absolutely pure tone or none.
- XV. Study the words to be sung through and through, and sing them as though you felt them. Try to let them come from the heart as well as the throat, as this is the only way to reach the hearts of others.
- XVI. Be very careful to pronounce each word correctly and to articulate every syllable, every letter, as clearly as it is possible. One singer who can be easily understood—no matter what the language sung—is worth fifty whose words are mumbled, mumbled, and lost to the audience.
- XVII. The best help toward this is frequent reciting aloud with exaggerated muscular action of the lips.
- XVIII. Never stop working. There is something to be learned to the very last day of life. A good practice is to pick out difficult passages in songs, and drill at them as studies. Absolute perfection may not be attainable, but it is a commendable and praiseworthy ambition to get as near to it as is humanly possible.

HIGH IDEALS.

LETTER TO A STUDENT.

"We needs must love the highest when we see it." In music, as in every other good and noble thing in life that we know to be worth working for, always let your ideal be the highest it is possible to conceive, and never allow yourself to be contented with anything in any degree less than the highest. The moment we begin to lower our ideals, that moment do we, whether we will or not, begin to lower also ourselves.

But, you say, "It is so wearying, so needless, straining always after an impracticable, unattainable ideal. Why not be contented with something within our reach—something which can be grasped definitely and retained at will?" Yes, I grant you, it is wearisome to strain always on tip-toe, with eyes and hands uplifted, straining anxiously toward that noble, highest ideal, which is always so far above and beyond our reach. It is so much easier and more comfortable to lean contentedly against our favorite props, and to be satisfied with that which comes to hand easy and without much effort. But does not the mere fact of standing tip-toe, gazing fixedly at

our ideal, bring us nearer to it? Are we not in such an attitude as to see it, than when stooping, with bent shoulders and downcast eyes, groping feebly after some unworthy but less exacting model? What does it matter if our ideal is actually unattainable? Do we not raise ourselves nearer to it simply by *striving* to reach it. And is not the thought of an ideal, so pure and high that it is unattainable, in itself elevating?

Oh! never mind the weariness—the disappointment. Keep your eyes fixed on the highest, and never for one moment suffer them to be withdrawn. No man or woman ever yet had too high an ideal, and no man or woman ever yet failed through having too high an ideal. It is only when we lose sight of our ideals that we fail. Learing contentedly against our favorite props may be comfortable; but let us beware of sliding down, lower and lower, imperceptibly, perhaps, at first, but sliding lower nevertheless, till at last we are overwhelmed by our utter degradation, and lie groveling in the dust, without even sufficient energy or self-respect to give one glance at, or sigh of regret for, the ideal of which we have so soon lost sight.

Whatever your ideal in music, never lose sight of it, never relinquish it. Is it a Beethoven sonata—one of the great masterpieces which you can scarcely hope to ever render adequately? Attack it bravely and patiently, and never be content till you have, at least, mastered all music and all technical difficulties. Analyze it, study its form and construction, over it, in earnest, and humbly and reverently, and try to glean its sacred inner meanings. You will be all the better musician for the effort, almost hopeless though it be. You will, at least, have gained an insight into its mysteries, and you will infinitely better understand and appreciate its beauties when you hear them expounded by some gifted master of the art.

Mind, I do not say inflict it on your friends. You dare not do that, if you reverence the Master. No one has any right to inflict it on others.

And it is playing an untruth when you give to others a tortured, mangled version of a mighty work, and then libel the master by attaching his name to it.

Must we not always love and reverence the highest in all music and in every art and science, simply because it is a whisper from the reflection of the greatest musician and artist of all? And, in neglecting to worship the highest ideals, are we not refusing to pay homage to Him who is the great Giver of "every good and perfect gift," in all music and art?

So, then, let us always choose to love and reverence the highest ideals, remembering that "failure in the highest is nobler than success in the lowest," so that, at the close of our earthly career, we may have no cause to wall with poor, heart-stricken Ginevieve.—JEAN HARAS, for The Keyboard.

FOR STUDENTS.

BY JULIA LOIS CARBETHERS.

In cases of difficulty in adapting a fine fingering to a certain passage, transpose the figure into various keys, using the same fingering.

In cantabile passages, and nearly all those requiring the idea of breadth and sonority, the thought of percussion in connection with the piano must be entirely erased, leaving room only for pressure, or "drawing," like a violin bow.

To gain endurance, and a fine, firm, controlled depth of tone, in finger work, practice much with a high stroke, pianissimo depth of thought; and in hand work, octaves, chords, and the like, much the same.

If you have fallen into some "invariably bad habit" with a particular phrase, it is often a good plan to change the fingering among other things (whether it is necessarily the best fingering or not—changing it temporarily), to break up all "old associations;" in this way it will be easier to break up the especial wrong habit under consideration.

In certain methods of fingering the chromatic scale, as well as in double thirds and sixths, the art of putting the fifth finger under the fourth is as essential as that of putting the "thumb under," and is often nearly as difficult for the advanced pupil as the proper control of the thumb is to a beginner. Two methods of overcoming these are very similar: curve the fourth finger, placing it on a black key; straighten the little finger, and at first merely draw a line with it on the keyboard, under and out and under again, until the mind is ready to hear the tones legato, and with no movement in the hand—with the wrist high or low, fingers curved or straight.

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A VISIT TO A BOARDING-SCHOOL MISS.

BY J. G. HOLLAND.

MISS GEORGIANA AURELIA ATKINS GREEN was an intimate friend of mine, or, rather, perhaps I should say, her mother's brother boarded my horse, and I bought my meat of her father. It was the determination of Miss Green that her daughter should be a boarding-school lady. During the finishing process I saw but little of her. It occupied three years, and was performed at a fashionable boarding-school, between the ages of fifteen and eighteen, regardless of expense. When she was finished off she was brought home in triumph and exhibited on various occasions to crowds of admiring friends. I went one evening to see her. She was really very pretty, and took up her rôle with spirit, and acted it admirably. I saw a portfolio lying upon the piano, and knowing that I was expected to seize upon it at once I did so, against Miss Green's protestations, that she was expected to make, of course. I found in it, various pencil drawings, a crayon head of the infant Samuel, and a terrible shipwreck in India ink. The sketches were not without merit. These were all looked over, and praised, of course. Then came the music. It was some years ago, and the most that I remember is that she played *O Dolce Concerto* with the variations, and the *Baile of Prague*, the latter of which the mother explained to me during its progress. The pieces were cleverly executed, and then I undertook to talk to the young woman. I gathered from her conversation that Mrs. Martinet, the principal of the school where she had been finished, was a lady of "so much style!" that Miss Kittleton, of New York, was the dearest girl in the school, and that she (Georgiana) and the said Kittleton were great friends; that she (Georgiana) was a pale and dreamy-looking, has sung *Das Veilchen*, by Mozart, and in *die sen heiligen Hallen*. An older and a younger lady play Beethoven's *Choral Fantasia*, at which they had both worked thoroughly; the younger lady plays two pieces from Bach's *Suite Anglaise*, and the elder lady intars the words: "We all three are musical, and yet, though we have for six weeks resided under the same roof, we have been so stiff and conventional, so slow in recognizing the bond that existed between us, that not until a week or ten days ago have we expanded to each other and interchanged what we each possessed." What might we not have done for each other had it been otherwise! and what have we not missed which life may perhaps never again present to us! for it is a rare circumstance when three so essentially musical natures, at once so sympathetic to each other, and yet so essentially different, have such a chance as this of mutually stimulating and supplementing each other. And we all three have let it slip. Let this parting warn us to seize the next opportunity when we find ourselves with congenial spirits, and use it to the full!"—BETTINA WALKER, in *My Musical Experiences*.

SCALE-TESTING.—An excellent test for evenness in sound, and to play them *own as softly* can. To realize what I wish to convey, try to imagine that some one is lying ill in the next room, and you are fearful of disturbing them, but feel (as, indeed, all earnest students do feel) that you must have some daily practice, however little, just to keep your digits in working order. By thus playing scales very softly, you will certainly find (unless very accomplished in technique) the thumb bumping somewhere, and the third finger producing but a weak sound from its key. Since to know where a weakness exists is a long way toward remedying it, I need not write any more to the intelligent student on this score.

In this excellent method of scale-testing, play very *slowly*, as well as *softly*, at first; a little increase of pace may be made later if desired, but if the scales be played really quickly, it is difficult to distinguish the faulty notes.

You will, of course, understand that each hand must play its scales *separately*: to try this experiment with both hands together is simply to waste time and effort.

The scale of B (five sharps) is (in the right hand, at any rate) the easiest on the piano, from the being naturally adapted to the formation of the hand and for ease in thumb-passing, so the student may well begin his scale-testing with this. Afterward he may take E, A, D flat, A flat, E flat, B flat, F, G, D (this a difficult scale for the left hand), and the sharp-majors, of course. A good scale for the left hand to begin with is D flat. C is the most difficult in both hands to play with perfect evenness, and should therefore be left by the tyro until the last, or, at any rate, until late in the series; but experienced players may start upon this at the outset.

Much benefit to one's playing comes from this testing to result from this searching analytical test of scale-technique.—ENST DOPPLER, for *"The Keyboard."*

Prague was fought over and over again. The portfolio of drawings (such of them as had not been expensively framed) was exhibited, I doubt not, to admiring friends until they were soiled by thumbing. At last, Georgiana was engaged, and then she was married—married to a very good fellow, too. He loved music, loved painting, and loved his wife. Two years passed away; and I determined to ascertain how the pair got along. She was the mother of a fine boy whom I knew she would be glad to have me see. I called, was treated cordially, and saw the identical old portfolio on the identical old piano. I asked the favor of a tune. The husband with a sigh informed me that Georgiana had dropped her music. I looked about the walls, and saw the crayon Samuel, and the awful shipwreck in India ink. Alas! the echoes of the old portfolio, and the old lady, the field of memory, and these fading memories around them, were all that remained of the accomplishments of the late Miss Georgiana Aurelia Atkins Green.

SUGGESTIONS.

MUTUAL HELP AMONG MUSIC PUPILS.—It is only nine o'clock A. M., and when musicians and musical students often begin their work, but scarcely the time when lovers of music would meet in order to enjoy a practice together or listen to one; and yet three persons—three musical natures—are giving the other a farewell specimen of their individual and singularly differing reflexes of art-feeling. A gentleman, young and pale and dreamy-looking, has sung *Das Veilchen*, by Mozart, and in *die sen heiligen Hallen*. An older and a younger lady play Beethoven's *Choral Fantasia*, at which they had both worked thoroughly; the younger lady plays two pieces from Bach's *Suite Anglaise*, and the elder lady intars the words: "We all three are musical, and yet, though we have for six weeks resided under the same roof, we have been so stiff and conventional, so slow in recognizing the bond that existed between us, that not until a week or ten days ago have we expanded to each other and interchanged what we each possessed." What might we not have done for each other had it been otherwise! and what have we not missed which life may perhaps never again present to us! for it is a rare circumstance when three so essentially musical natures, at once so sympathetic to each other, and yet so essentially different, have such a chance as this of mutually stimulating and supplementing each other. And we all three have let it slip. Let this parting warn us to seize the next opportunity when we find ourselves with congenial spirits, and use it to the full!"—BETTINA WALKER, in *My Musical Experiences*.

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Much benefit to one's playing comes from this testing to result from this searching analytical test of scale-technique.—ENST DOPPLER, for *"The Keyboard."*

In analyzing the form of a new composition, it is natural and comparatively easy to hear that of the melody; but often the other parts will be as distinctly individual in their outlines as the melody. It is therefore the basis, which should be maintained in the mind in its progress, no less clearly than the melodic curve, though subordinated. Again, it is of value to keep before the mind an orchestra, with the individuality of each part—a unit in itself, yet losing its selfishness in the larger unit of the whole.

THE GRADUAL DEVELOPMENT OF INSTRUMENTAL MUSIC.

BY THEODORE MÖLLING.

ALTHOUGH music in the general acceptance of the word is of a very remote age, music, as we understand it to-day, music as an art with well-understood rules, is of a very recent date comparatively speaking.

Instrumental music has its highest expression in the symphony. The oldest instrumental music consisted chiefly of marches for military or festive occasions, in which skilful trumpeters had a chance to show themselves; also of dances and dance songs for one or more voiced instruments. Of dances there existed already in the year 1509 a printed edition for organ, clavichord, or lute: Passamerio, Padnana, Saltavello, Galliardi, etc. Some were also transcribed for other instruments.

We have now to consider the different instruments so as to show how the various styles of instrumental music developed themselves.

The oldest of the truly artistic instruments is the organ. It has its origin in the water organ of the ancients. The organ was, in the seventh and eighth century, introduced into the Roman Catholic from the Greek Church. In the year 960 we hear of an organ in Germany having twenty-six bellows and four hundred pipes. The same had, however, only ten keys.

The organ had in the beginning only one register; soon, however, imitations of other instruments made their appearance, thus making the tone fuller. Soon the octave, fifth, and later on the third, were added.

The keys were originally a foot in length, and had a fall of a foot. The players had to press them down with their elbows, strike them with their fists, or even with hammers. In the year 1361 Nicholas Taber, of Halberstadt, Germany, is reported to have manufactured instruments with three manuals (keyboards), and in the beginning of the sixteenth century the pedals came in general use. At this time the organ had an extent of three octaves, and everything concerning the instrument got to be handier until the same attained perfection in the seventeenth century, after the Protestant religion had placed it in a more prominent position than it had occupied in the old Church.

The most renowned organists in olden times were the blind Florentine, Francisco Landino, and a century later (about 1470) the German, Bernard, in Venice. Neither of them, however, left us any music. They only ornamented their chorals. Conrad Paulmann, of Nuremberg, blind, and who died in Munich in 1473, is the first known composer of independent organ pieces. There are twenty-four numbers of them, mostly in two part counterpoint. They are entirely instrumental and written in a pleasing and fluent style. Highly celebrated was his younger contemporary, Paul Hofhaimer, from Styria, court organist of Maximilian I. He was born about 1460, and instructed many pupils. He has, however, left us no music, since organists at his time, and even later, mostly extemporized and omitted writing their inspirations down. From the middle of the sixteenth century, however, organ compositions became more frequent. The Dutchman, Jacob Bruns, had, in 1547, a fantasia and other pieces published.

The father of true organ music is Frescobaldi, of Rome, whose works have been entirely preserved. He has, besides other styles, helped to perfect the fugue. He educated many pupils, among whom Troberger was the most celebrated. His successor in Rome was Pasquini, who died in 1710. From this time on the art of organ playing wandered northward.

Besides the organ, the lute, and the now everywhere known piano were in vogue.

The first named (lute) is now almost forgotten. It had its origin in Arabia, and consisted of a round hollow body, with a long neck to the latter, on which strings were fastened. It was greatly used in accompanying songs. The Roman lute (chitlona) was over six feet long, and, on account of its size, less used for solo playing than to accompany music at public entertainments. The pandora was a similar instrument and perfected through suggestions of S. Bach. These and similar instruments resembled somewhat the cyther of the present day.

The pianoforte (hammer clavier), the most popular keyed instrument, had its origin in the monochord of the ancients. The ancients had, in order to produce a certain tone, a box to which a single string was attached. On this string were placed bridges at certain distances, and later on keys (claves), as also a multiplication of strings took place. These keys, when struck by hand, pressed a metal rod (tangent) against the strings, and thus produced the tone. In the sixteenth century there was already a cembalo, clavicin, known, on which the strings were touched by quills, and of which Mozart's celebrated spinnet is an improved offshoot. The English virginal of Queen Elizabeth's times derived its name from virgo (virgin), and was very much used by young ladies. In 1690 Pantalon Hebenstreit invented, in Germany, an instrument called pantalon, which was struck with hammers through keys, and not out of hand, like the present Hungarian cymbalo. On account of the player getting better control over the tone, on account of the newly invented production of the same through keys and hammers, this new instrument was called pianoforte. The real inventor is probably an Italian, named Christofali, who lived about 1710. A Frenchman, named Marin, and two Germans, Schröder and Silbermann, invented and manufactured similar instruments at the same period. J. A. Stein, of Augsburg, a pupil of Silbermann, made grand pianos. On account of the bass strings being so much longer than those of the treble, he invented the triangular shape. These newly invented hammer instruments cleared all instruments moved by tangents, raven quills, and similar agencies completely out of existence. J. A. Streicher, of Vienna, a pupil of the aforementioned Stein, of Augsburg, made wonderful improvements, which were later on enhanced by the Evards, Reysels, and many others.

Already in the year 1500 the instrument had an extent from F below the line in the bass to G above the fifth line in treble, including half tones. In 1600 its keyboard extended from low C to F above the line. Its present extent and perfected state did not take place until the present century. The fingering was for a long time very clumsy and the use of the thumb was absolutely forbidden. The Parisian, Coupevin, and the German, S. Bach, allowed all fingers to be employed. Philipp Emanuel Bach, son of Sebastian, is credited with having written the first work on the art of playing the piano.

The style of piano music was, in the beginning, very much the same as organ music, so that teachers used to instruct their pupils on the piano before taking them to the organ.

Most other instruments used to-day were mostly known in the fifteenth and sixteenth century. The most important are the violins, which are played with a bow. A larger kind is the viola. The next two in size are the violin cello and double bass. The last named instrument, double bass, was at the beginning of the present century only used on rare occasions. Even in the grand opera in Paris and other large cities its appearance in the orchestra was advertised as an extra attraction, and Beethoven composed his gigantic recitatives in his Ninth Symphony for the celebrated Dragonetti, the greatest double bass player who ever lived, except, perhaps, Bottesini, who was born in 1823 in Italy. The aforementioned number of string instruments form the principal part of an orchestra. Next in importance are the wind instruments, which are either made of wood or brass. The flute is a very old instrument, but the present flute, the one which is used traversely, made its appearance only in the eighteenth century. There are many kinds of flutes, but the so-called D flute and the small piccolo are the most important. Besides these there is the oboe, clarinet, bassoon, and others.

Of brass instruments the most important are the trumpet, cornet, horn, trombone, etc. Next come the percussion instruments, of which the kettle drum and big and small drums are the most important.

The tuition piece of a lesson is not earned until the pupil has a more refined and perfect ideal of each part of his lesson than he had at his last hour with the teacher. How much more perfect is this ideal decides the quality of the teaching.—Charles W. Landon.

WANTED—RESULTS.

BY BESSIE MERZ.

FAULTS and errors exist with the teacher as well as with the pupil. Our profession is almost the only one unprotected against charlatans. Any one who has taken half a dozen lessons may become a Professor if he can but secure the necessary victims, which end he too often accomplishes by assuming an air of wisdom and bating his hook with cheapness. Lascious are given for a mere pittance, and young America, and old America as well, with their craze for bargains, imagine they are doing a great thing by saving so much in dollars and cents, while losing in time and usefulness. If you want a good thing you must pay for it. If only something could be done in the musical profession to prevent the quacks from practicing! The public is protected in its school system; why not in this line of work as well? Parents would not send their children to a school where the only recommendation was cheapness, and yet they will allow their children, full of ambition and talent, to be instructed musically by any young miss who may, or may not, know the notes. Some of these parents, and homes, them, what then, is needed? Protection, a something to prevent false foundations being laid, by enabling the ignorant to distinguish the true from the false, and to prefer the thorough to the cheap work. But this requires time—would it not in the interim some required examination, some standard, might protect our profession.

Now we may go on one step higher and complain of the able teacher, who really knows what should be done, and tries to do it. This class are also to blame for the dearth of performers. In this case the trouble arises from a lack of system in the work. Every effort in building up a technic is haphazard.

One step higher and we come to the artist. What result can we expect when artists acknowledge they are no teachers and do not expect to become such? Thus we find the two extremes—the ignorant trying to give what they have not, and the learned unwilling to give what they have.

We find pupils who aim too high, while others do not aspire high enough. In the first class we find too great an eagerness to reap the harvest as soon as the seed is planted. Such pupils are usually swift readers and consequently insist upon playing pieces several grades too difficult. The second class are content to play with their art. They use it as an accomplishment which merely increases their attractiveness. They desire to play a few waltzes and dance tunes well, along with some of the popular airs of the day. Too frequently it is not the teacher's fault that a higher grade of music is not taught, for he has both the lack of taste in parent as well as pupil to battle with.—The Echo.

SELF-RELIANCE.

BY WALTER BLAKE.

SELF-RELIANCE is most invariably the source of early and lasting success. How often do we notice in the school room the pupil that does his own work without the constant aid of the teacher. How much more easily does he find his proper sphere, later on, in the broader fields of labor. How fittingly this applies to music.

It is the duty of teachers to start their pupils on the right path, then see that they do not wander about too much, but not annoy them by interfering with their peculiar ways of work—and especially doing their work for them. If the pupil is working diligently on the right path and in the right direction let him alone.

If the methods of the teacher are not in harmony with the pupil's ideas, some changes might be made, not, however, to destroy the individuality of either teacher or pupil. In any school how readily the casual observer, even, can notice the difference in progress made by the ones that rely upon self and the ones that depend largely upon the teachers or fellow-pupils to help them. When school days are over the latter do not know from what point to proceed.

The whole matter, as a rule, lies in the hands of the teacher.

Consider that rhythm is the life, the movement, the vitality of music, as of the universe. Tone is the being, the nature—either broad, deep, noble, or light, shallow, thin; brilliant, gray, or heavy, mournful; either thick or limpid, bright or dark, trivial or thoughtful; with the infinite shading of infinite moods, tender and majestic in love. This that we call nature, is it not conceivable as the nature of God, finding expression through the tiniest crystal form or flower.—The Music Review.

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HINTS AND HELPS.

A TRUE musician will aim not only to have a technical knowledge of his art, or of the branch which he is making a specialty, but will strive to know the history and philosophy of the art.—*Keyboard.*

The way to rise in the world is to make the most of the field you now occupy. Work tells. If you do well where you are, you will attract favorable notice that will open up to you a better place. If you slight your present position, it will not recommend you to a superior field. In all spheres of life, the men who have been honored with exalted positions have attracted attention by the punctiliousness with which they discharged the most trivial duties. He that is faithful over a few things, is the one who is ever made ruler over many things.—*Messenger.*

The day of the so-called musical genius has passed. The public is becoming sufficiently educated to understand that a man who can play the fiddle or piano without knowing anything of music very quickly exhausts his resources. That is not music. It is the talented man who has methodically and patiently educated himself who is the musician of to-day.—*Vocalist.*

No one will succeed in the desired self development who sets a great deal of hope in a little endeavor.—*Tanner.*

The extent or a person's artistic qualification is commensurate with the delight he takes in the matter, and deserves to be cultivated so far as that delight continues unabated.

Music is a language; it should be taught and studied as such; we listen to it, hear it, think it, speak or interpret it, read it, and write it. Musicians at large, be they composers, teachers, interpreters, or *litterateurs*, are divisible into two classes, namely,—those who understand the language and those who do not. The work and expression of the former are sincere, ardent, and spontaneous; of the latter, mechanical and labored. The former may be called concrete musicians, the latter abstract musicians.—*Julius Klauer.*

PUPILS MAY BE SURE that teachers do not find fault with them merely for the pleasure of finding fault. If the teacher is worthy that respect which leads pupils to study with him, he doesn't find fault except when it is necessary, and then he does it with dignity. If the teacher is constantly fault-finding, and does it in an irritable manner, you had better leave him at once. Now and then we learn of a teacher who gets his pupils so nervous that they burst out crying. It is not well to remain long with such a teacher. The pupil goes to him with fear, which spoils the first of the lesson. At a lesson all should be restful and dignified.—*The Vocalist.*

IMITATION is the bane of society, and in artistic training is not only detrimental to progress, but positively destructive to the healthy growth of intellectual power. Study is necessary to develop even the highest genius; but if we desire to be real artists we must eventually give forth from within, rather than take in from without. The teacher who cultivates the faculty of imitation in his lessons, and the student who adopts it, are equally in the wrong; but it must be remembered that only one is culpable, for the latter is passive, while the former is active.—*Henry C. Lunn.*

Guard against a tendency to drag, hold back, or retard, merely because it is marked piano, pianissimo, or diminuendo. If there is any rhythmic shading in such a case, it is quite as likely that it should be a forward movement.

MORE ABOUT MUSIC STUDY ABROAD.

The American practice of studying music abroad is one that is soon impressed upon the traveler through Europe. Just as many art students believe it necessary to acquire technique in the studio of some famous French master, so many conscientious students of music believe that a course of training at Leipzig, Berlin, or elsewhere on the Continent is needed to obtain an absolute mastery of the pianoforte.

The consequence is that every year the transatlantic steamers bear over to Germany, and to other Continental countries, scores of musical enthusiasts who hope

to acquire a "method" and "execution" that will render them famous in after years, says a writer in the Boston *Advertiser*.

Whether these aspirants go to Munich, to Vienna or Berlin, seems to be largely a matter of chance; but in many cases their experience is a sad one—an unwritten tragedy that might, if generally known, serve to render other enthusiasts, about to follow the same course, more cautious.

In the first place, it is well for every aspiring amateur to learn what his or her course of study will be, if possible, before entering upon that career. Far too often the American student raises all the money possible in a lump sum, and makes the trip only to meet with disappointment at the outset.

No matter how well trained she may have been in this country, no matter how admirable a technique may have been acquired, the chances are, overwhelmingly in favor of the applicant's refusal by the leading teachers of Germany.

The dictum is pronounced that he or she must begin at the very beginning, at the lowest round of the ladder, to unlearn what has already been acquired by years of hard study and costly tuition.

More than this, the master declines to bother himself about the details of such work, and promptly turns the glib American over to a pupil of his own, who, in many cases, teaches a technique or method inferior to that of the best American schools.

Nor is this the worst. Leaving entirely out of consideration the dreary life of exile from home, the miseries and privations that such a life too often entails, the savage physical "training" which some blunders inflict upon their American pupils is only too apt to result in serious injury.

The American girl cannot stand such a physical strain as is inflicted upon a vigorous German, and the former often finds herself, at the end of some weeks of such strain, half maimed, her fingers and even arms swollen so that they cannot be used.

A case in point was cited in a private letter written from Europe within the past few weeks. The advent of Paderewski to this country served to divert the rush of American students to a teacher whom chance had made famous. This teacher was apparently credited with Paderewski's success, although other scholars from the same instructor had appeared in this country without showing remarkable ability.

However, American students flocked to this new light, were assigned to favored pupils, after the customary fashion, and now stories are leaking out to the effect that the new "method" produces lame hands and arms, and but little else.

Von Bülow and other German masters declare the method inhuman. Student after student has been crippled, whether for life remains to be seen; but, so long as the facts have not been made public, the rush of new pupils to this "master" continues.

Perhaps American students will learn in time that the same energy, perseverance, and practice that are required abroad would produce, in a majority of cases, equally good results if applied at home. Perhaps if they were more familiar with some of the unhappy histories of disappointed ambition, wasted energies, and miserable results known to some American colonies at musical centers abroad, these credulous enthusiasts would hesitate before rushing across the ocean to undertake a drudgery they have refused to pursue at home. Perhaps—but at present they have to learn the lessons by personal experience, and the experience in many cases is very costly.—*Indicator.*

SPEED IN PASSAGE PLAYING.

BY PERLIE V. JERVIS.

THE rapid acquirement of speed, lightness, and delicacy in passage playing depends upon two principles:—

First: the hand must be supported from the arm so that all sensation of weight, or pressure is entirely eliminated and the hand rests upon the keyboard with the lightness of a feather. With most pupils the reverse is the case, the hand supports the weight of the arm and perfectly free action of the fingers is well nigh impossible.

Second: the mind should be trained to that apprehension of the larger unities upon which fast playing is conditioned by study of the graded rhythm forms in Vol. II, Mason's "Touch and Technic." This subject has been so fully treated in that work that nothing remains to be said here.

If these two principles be applied in the practice of passage work from the piece the pupil has in hand, a great increase in speed will very shortly be manifest.

Do you teach to live, or live to teach? The amount of good you do and the amount of your earnings will be according to your answer.—*Charles W. Landon.*

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"WHEN I CEASE TO GROW, I CEASE TO LIVE."

BY T. L. RICKABY.

It has often been a source of surprise that there should be so many men in every profession who have come to a condition of mind which is absolutely fatal to all chances of success, viz., come to a standstill. I know physicians who complain of lack of patronage, and of the inconsistency of the public for securing the services of younger men. Yet these who complain, should they secure a patient, give them ante-bellum treatment, and yet expect to hold a practice. With other professions it is the same. "Standstill" members are numerous in all of them; but my observation leads me to believe that the musical profession stands pre-eminent for that species of being—he who not only keeps in the same rut year after year, but who also keeps at the same spot in the rut. When a flower, tree, or vegetable does not grow it is worthless, and is rooted out to make room for something else that will thrive. When any one engaged in professional work does not improve, or grow, in fact, then just as surely will he be rooted out in time to make room for one who will. This fact is so patent that many writers have written on the necessity of progress. In this article I will simply quote these writers, adding just enough of my own words to weld the quotations suitably. Mr. Gates says: "Never come to a standstill in life." Let every teacher "stick a pin there," as some American humorist has it. Let him do anything to get the idea into his very being, and in all he does never forget it, for growth is just as necessary to the teacher as to the tree, if either one is to be useful.

I will now mention how this growth may be promoted. There is but one way, and that is by diligent study, systematic practice, and close observation. These three agencies will in time equip the teacher with that indispensable possession, experience, and experience of the right kind. When I use the word study here, I use it in its limited sense of reading musical works, which must include musical magazines. The reader will please observe that I use the plural number; for although one magazine is better than none, yet the ambitious and progressive musician ought to read several magazines. Besides this, there are issued from time to time new books on musical science and art which are really necessary to one who aims at something higher than his present position. One useful branch of study, and one sadly neglected, is that of investigating new methods and instruction books. Examine every new elementary work. Each one will contain something good that is new, and which can be utilized in future or present instruction. If you find a book occasionally that is worthless, the fact that you know it is worth something.

Merz says: "Unless you read and keep up with the world you will be regarded as antiquated specimens of ignorance, and the first wide-awake and progressive man that comes to your town will overshadow you and take your patronage from you." The same writer says in another place: "We feel a sort of pity, and also a sort of contempt, for the teacher who says he has no time to read. If you have no time for that purpose take it by force." Yes, take an hour's sleep less, or cut off some engagements. For, rest assured, the teacher who never reads will some day have no engagements to cut off. A. Hennes says: "He who would teach must never cease to study." and L. G. McClendon puts it a little stronger: "A teacher who is satisfied with his present stock of information is unworthy the title he bears." All this emphasizes the fact that a teacher must read and study diligently. Beethoven says: "Knowledge can only be acquired by unwearied diligence. Every day we spend without learning something is a day lost." In this statement Beethoven certainly indirectly shows the necessity of observation. Every lesson given to a pupil ought also to be something of a lesson to the teacher, be he young or old, for even "the most experienced teacher must be a constant learner." If he is observant he will learn from his successes and from his failures.

So far I have spoken of growth as affecting the teacher's success financially and musically. There is a

greater consideration, however, which is embodied in the following quotation:—

"We must keep pace with the present and prepare for the future, for in our hands is entrusted the culture of present and future generations." What a glorious work we have in bringing to others a knowledge of something which in its effects and influence on the world is second only to that of Christianity itself! Does it not, therefore, become the duty of the teacher, in forwarding such important work, to do all that finite mind can conceive and limited physical strength accomplish?

Along with study of various kinds must go a certain amount of practicing. A teacher does not necessarily have to play everything or anything that his pupils do. He does not necessarily have to play more difficult music than they. But one thing is imperative—what he *does* play must be so well done that the pupil can easily see that his (the teacher's) performance is perfect, or at least far superior to his own.

Now, if a teacher leaves off systematic practice it is only a matter of time (and not a very long time, either) when the evening will leave his fingers and keys and wires will no longer respond with proper effect. Therefore, I take it, no teacher can afford to leave off his practice who ever expects to rise. "He who does the best he can is always improving. His best of yesterday is outdone to-day, and his best of to-day will be outdone to-morrow. It is this steady progress that forms the chief element of all goodness and greatness." Madam Phipps has this to say: "One proof of genius is constant progress. No matter what may be accomplished, the student of genius is never satisfied, but is always aiming higher." Now, one effect of systematic study, practice, and observation will be that systems and methods will gradually change. Well, if you relinquish one idea for another, which your experience proves to be better, you have grown. No less an authority than Schumann urges a change of ideas as the years create new conditions and demands. He says: "An artist who always moves in the same style and groove becomes in the end a mannerist; and nothing does him more harm than to content himself with a given style simply because it is convenient."

He has special reference here to composers; but his statement can be applied equally well to the teacher who does not improve, with the exception that the latter, so far from becoming a mannerist, will become an organ agent or go into the insurance business. More than that, the progressive teacher will perhaps be compelled to give instructions different, if not totally opposed, to what he had previously given. There is no harm done if the new way is the better way. Kullak has something on this point. "What I told you day before yesterday," he says, "was the conclusion to which years of experience and study had then brought me. If I tell you something different on the same point to-day, it is not because I am inconsistent, but because I am two days older and speak from a still longer experience now. When I cease to change my views, even of long standing, I shall be intellectually dead."

So far I have spoken of the teacher who comes to a standstill. But, when I come to think of it, I doubt whether any one ever does that really, for if one does not go forward he goes backward. And, further, that while it takes a lifetime to reach the height ordained for each one of us to reach, the retrograde movement will bring us to the "nonentity" point very swiftly.

I will close by quoting a few words from Liszt, which, while perhaps not altogether *apropos*, are nevertheless not out of place: "Music is never stationary; successive forms and styles are only like so many resting-places—like tents pitched and taken down again on the road to the Ideal."

Let me not be supposed to advocate an impertinent contempt of the great principles of art, which are unchangeable. I would only say that as time advances art has also advanced in many things. Invention and fancy must not be denied the rights and privileges of which schoolmen, theorists, and barren critics would gladly deprive them. And yet I would advise a composer rather to be commonplace than far-fetched in his ideas, or bombastic in his expression of them.—Beethoven.

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The wreckage of the sea drifts on its waves,
Until upon the shore 'tis rudely tossed,
And many treasures are forever lost
Within the ocean's mighty unken caves.
Upon the silver strand where beauty laves
There oft is dashed a gem of wondrous cost,
That centuries have with dust touch embossed,
And which the markings of a glowing heart enshrine.
So, too, upon the sea of life there float
The flotsam and the jetsam of wrecked lives.
How many, ere they sink in Time's foul boat,
Throw to Humanity thought which arrives—
The memories of a life like trumpet note,
To stir the soul of Man who nobly strives?

It is true that we who are now fighting the battles of life are gainers by the wrecks of lives surrounding us.

In more ways than one do we profit by the losses of our neighbors. The old saw, "It is an ill wind that blows nobody good," is fully illustrated here. It seems necessary that some must sink that others may swim. The observant worker sees his co-laborer perpetrate a mistake which ruins him. He avoids a like fate through the wreck beside him, when, in all probability, he, if left to himself, would have gone down because of the same error in judgment. My preface is at the expense of my predecessor.

I am striving to supplant, fairly and legitimately, it is true, but none the less effectively, some one else, and so the game of profit and loss goes on. There are cases where, through self abnegation and heroic unselfishness, some one sacrifices his own worldly success to the uplifting of some other. It is to this, possibly, the lines above quoted allude. Doubtless observation shows us that those who have done most for the world at large have done so at their own cost. Indeed, music and its masters, Beethoven, Mozart, Schubert, and others, furnish a most forcible exemplification of this rule.

We may not all be heroes and we may not all be called upon to be among the jetsam of life, but we can and should learn a lesson from such reflections. We can lend a helping hand to struggling companions, we can bear and forbear, we can forego the harsh criticism, we can watch for the opportunities to do good which come to us constantly, and we can practice our daily profession with "malice toward none and charity to all."

* * * *

The following clipping chimes in with these thoughts, and we would suggest to those who think artistic excellence consists in oddity, hauteur, and exclusiveness to read and ponder.

The days are happily gone by when a great musical artist was regarded as a mere tone-producing machine, and when popularity was quite unaffected by private character. The overflowing kindness and practical charity of Paderewski and Sarasate are not devoid of influence on the warmth of the reception on which those two pre-eminent popular favorites can always confidently reckon. Similarly, the eventual outcome of the rivalry between Mascagni and Leoncavallo, as snootiness of the newest operatic school, will not be uninfluenced by the impressions produced by the two composers respectively during their visit to this country, where individual personality counts for much more than in former times.—*Musical Opinion.*

* * * *

We have been writing of what must emanate from within; below is a reference to outside renovation which also points a moral:—

We take the following from the *Western Daily Mail*: "An American organ in a Welsh chapel was sadly out of tune that the organ complained to the deacon. A tuner was called in, but the complaint of the instrument was beyond safe cure. Then some one, who wanted to see the thing thoroughly done, suggested that the organ should be painted anew; another seconded, and though the organist raved, the motion was carried and duly executed." Shakespeare has a motto for these deacons: "We'll 'mock the time with fairest show.'"

Passing over the remarkable penetration (or lack of it) evinced by the said deacons, we would ask if the same principle does not often dominate other affairs?

A bad moral or other record is very often treated to a coat of white paint; in other words, the outside is made to appear well, while the old condition of things holds sway within.

As the organ above mentioned will still be out of

tune, so will such an one perpetrate the same bad or incompetent record.

* * * *

For fear that the musical profession will become vain of the importance and standing of their art, we publish the succeeding "damper" on musical enthusiasm:—

At a meeting vaguely described as "an official convocation in the University of Ireland" the following proposition was, it is said, brought forward by Mr. O'Byrne Croke, M.A., and gravely discussed: "That music, especially in its modern elaborate developments, is a study that makes for darkness, and that, so far as its psychological and physiological effects are concerned, can be regarded in its essence as but a soothing, irritating, and unbecomingly agent; and that, as such, it has been given a wrong place and an undue prominence among the studies fostered by the Royal University. That the tremendous weight of this impeachment against music can be felt in its intensity only by remembering that music is employed, perhaps ignorantly, in sustaining the gravest human interests, among them that of worship of the Supreme Being in its various forms; ignorantly, through default of apprehending that it is at best but an intoxicant, and, as such, of the most vulgar intoxicants. That music, as an agent for operating on the human mind, finds its true place among studies within the purview of the medical faculty."—*Times.*

The student of counterpoint and fugue themes might, perchance, be tempted to concur in the belief that music is a study that makes for darkness (especially mental darkness about the time he becomes involved in a tangle of consecutive fifths, fourths, etc.); but how it can soothe and irritate at one and the same time we will be compelled to call upon Mr. O'Byrne Croke, M.A., to expound.

We are quite encouraged, however, to find Mr. Croke advocating it as a medical factor, and would commend the faculties of our medical schools to take it "within their purview."

* * * *

"What's in a name" is, to some extent, answered in the succeeding definition of the name "Barry."

It behooves musical as well as other people to choose a cognomen with research and care.

"Barry," says a Welsh etymologist, "is a corruption of Parry, and Parry is an Irish, and an Irish is one of the cognomens for the Old Harry." This will interest some musical people should they be genealogically disposed.

A. L. MANCHESTER.

HOW WE HEAR.

BY PROF. J. H. ZAHN.

WHEN we stop to think on the very small size of the external passage of the ear, and its capacity to recognize at one and the same time a multiplicity of tones of the most diverse quality, our wonder is aroused. It is only then that we begin to realize what a truly marvelous organ is the ear. And if we are to accept as true the theory propounded by Helmholtz, and based on the discoveries of Corti, Hassel, Henneux, and others, our admiration must become even greater.

According to this theory, there are in the basilar membrane of the human ear several thousand fibers, each of which is set in sympathetic vibration by a vibratory motion of a certain definite period. These fibers are connected with the constituent filaments of the auditory nerve, and by them the various simple pendular motions, which are singled out from the complex vibratory motions excited by most sonorous bodies, are transmitted to the brain, where they are translated into the sensation we call sound.

If this theory be true, it is certainly very plausible, —we have afforded us a simple mechanical explanation of the perception of sounds of various pitches and qualities, as far as their vibratory motions are concerned, that compels the mind to recognize the stupendous results which the Creator accomplishes by the simplest means, and to see in the astonishing phenomena of audition evidences of Divine power and wisdom as striking as any disclosed in the whole realm of animated nature.

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Various elements enter into the regulation of value: locality, customs, and size of constituency, peculiarities and condition of a people, degree of culture, and a dozen considerations. A ticket to a Paderewski concert is worth more in New York than in Oklahoma. To impose an arbitrary metropolitan rate upon a smaller inland town or city as a fetter of professional obligation is nonsense. To inflate the head of an upstart teacher with the superior notions of the value of his untutored services, and gauge them by some lofty professional standard, is equally folly. All things considered, here as in everything else, conditions of the local market must govern the price, whether it shall be 25 cents a lesson or \$5.00.

At this point I must ask what you are willing to admit into your view of compensation. What is your measure of pay? Dollars and cents only? Then I have some misgivings for your success. Let me hasten to preclude the fear of scandalizing the profession by the suggestion of "taking it out in trade," though I have known of hard-working teachers in inland villages, and not bad teachers they were, who were obliged even to do that, and take some of their pay in groceries and dry goods, and exchange their valuable work with the seamstress and the butcher. Far be it from me to decry such landable enterprise, and still farther to advocate it, because it is a subject beyond my experience and capacity. While not ignoring this commercial phase of our profession, I must insist, however, upon viewing its services as something more than a mere exchangeable commodity.

Talk about lowering the standard by departing from an arbitrary rate of charges! To identify an art with the grasping spirit of commercial greed is what lowers the standard. Higher education is no longer a costly article of merchandise only within reach of the wealthy. It has been the constant effort through the beneficiaries of philanthropists to eliminate the expense of a liberal education, and bring it within reach of the ambitious and worthy poor student.

What is the dominant motive in your teaching? What is the very center—yourself or your pupil, your bank account or your art? I am prepared to maintain that the most satisfactory results to a teacher in every way come from a class of pupils to which high prices are a serious drawback. For reasons which I will not pretend to account for, the pupils from rich families are not the most satisfactory. It may be owing to the multiplicity of other matters that demand their interests and distract their attention; it may be that, from a greater independence from restraint, they are more accustomed to follow their own bent of mind, and are brought up without the training of work and application; it may be because the frivolities of society and the vanities of wealth the more readily dissipate their wits.

Not the least among the duties of the teacher devoted to his art is the extension of musical culture, and awakening a musical interest beyond the immediate limits of his music-room, by inspiring his pupils with the ambition and the purpose to do something. Where the bank account is the sole motive, this cannot be, be-

cause it requires many a self-sacrificing effort for which there is no reward, save that which comes from the satisfaction of having accomplished something.

Many people have asked, "Why don't you raise your price and do less work?" I would, if money were my sole compensation. There has been no time within the last six years when I might not have doubled my prices, reducing my labor one-half without affecting my income. To do so would have deprived some of my most promising pupils of a deserving opportunity, and myself of the most satisfactory part of my work. It is doubtful whether those of my pupils who have reached the most advanced success could have kept on to that point. High prices not only deprive deserving pupils from a musical training, and all which that involves, but they retard even those who can better afford the expense by stretching out the lessons over a longer period to lengthen the intervals between the bills.

And this brings me to my last point, namely, that the greatest drawback to a teacher's work, the one lesson-a-week—is largely attributable to the expense. What teacher has not felt the discouragement from the slow progress of these long interval lessons, when everything that is learned in one lesson is confused or forgotten by the next tardy lesson hour. How such pupils drag along! Of course, no teacher will dispute the advantage of frequent lessons. For some time I have refused to take one-lesson-a-week pupils. They must come two or three times a week. Beginners I insist on seeing every day for the greater part of a term at least. It is only thus that the most telling work can be done. Even of sending a child to school one day in a week. Think of giving a boy or girl one lesson a week in spelling or arithmetic. But when the lessons are a dollar and over, two or three times a week, with two or three or more children in the family that ought to have a musical education at the same time, think where the figures would reach, and pity the struggling father who must pay the bill!

QUESTIONS IN MUSICAL HISTORY.

Who was St. Ambrose? what did he do for music; what modes employed?

Who introduced the practice of chanting, and in what century?

Who was St. Gregory? Give his history in connection with music.

Give the history of musical notation, staff, etc.

Who was Guido, and how is he associated with music?

Who was Huchald, etc., etc?

Give the early history of harmony.

Who were the Troubadours, Minstrels, Minnesingers, and Meisteringers?

Who was Dufay, John of Dunstable, Ockenheim, Josquin de Pres, Willaert, Orlando de Lassus? To what school of music do they belong?

Give history of Palestrina, his reform, and what brought it about.

Who founded a school of music in Italy?

Who was Tallis, Byrd, Gibbons, Dr. John Bull; and to what country did they belong?

What do you understand by "the Renaissance," and what part did music occupy in it?

Tell what you know regarding the first opera and oratorio, their authors, etc., etc.

Who was Monteverde, and for what is he celebrated?

What is recognized as the greatest vocal polyphonic work?

What is melody and what is harmony?

What is polyphonic and monophonic music?

What is classical and what is romantic music?

Name the representatives of the first and second Classical periods, the Transitional period, and the Romantic.

This is an age of reforms. Good methods in teaching have to be worked out by reforming those which are faulty, and are sometimes radically defective. It is only of late that the music teaching profession has attempted any very general plan for working in harmony, and each isolated practitioner has been too much a law unto himself.—M. W. Chace.

When you are with your pupil in the studio do you feel as if here is a mind and soul for me to mould to a higher art, intellectual and moral life, or is it here is more money for my pocketbook?—Charles W. Landon.

Watcher's Night Song.

The following male part-song is supposed to be sung by the night watchers in "Macbeth." It requires a firm, deep, and full playing of the chords, like a chorus of male voices. The touches are made in part by the arm. The pedal is employed with each separate chord. The second part is lighter.

Ed. Grieg Op. 12 No. 3.

Molto Andante e semplice

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It begins with a piano (p) dynamic marking. The lower staff is in bass clef with the same key signature and time signature. It begins with a mezzo-forte (mf) dynamic marking. Both staves contain a series of chords and melodic lines with various fingering numbers (1-5) and slurs. The tempo and style are indicated as 'Molto Andante e semplice'.

Intermezzo.
Spirits of the Night.

The second system of the musical score continues the composition. It features two staves. The upper staff is in treble clef with a key signature of two sharps. It includes a piano (pp) dynamic marking and a section marked 'ritard' (ritardando). The lower staff is in bass clef with a key signature of two sharps. It includes a mezzo-piano (mp) dynamic marking and a section marked 'ritard'. The score is filled with complex chordal textures and melodic fragments, with various fingering numbers and slurs throughout. The tempo and style are indicated as 'Intermezzo. Spirits of the Night.'

SERENADE.

Pietro Zannoni. Op. 253.

Andante moderato.

Campana

p *leggero arpeggiato tutta la ima parte*

ff cresc

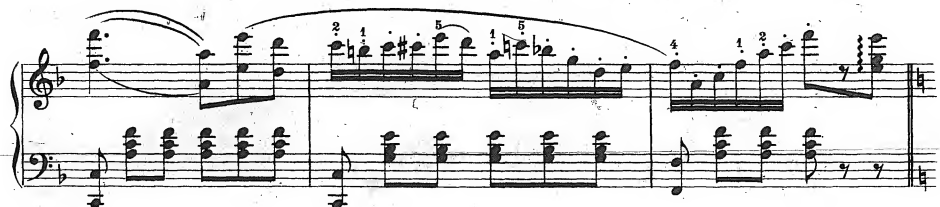
con espansione

p delicato

ff cresc

f con espantone

rallentato



5

ff

p

morendo

pp

so

ALBUM LEAF.

F. R. Webb. Op. 69 No. 1.

Moderato.

p

cresc

pp

p

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics: *res.* (first measure), ** res.* (third measure), ** res.* (fifth measure). A *cresc.* marking is above the bass staff in the second measure.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics: *res.* (first measure), ** res.* (third measure), *p* (fifth measure). A *cresc.* marking is above the bass staff in the first measure, and a *dim.* marking is above the bass staff in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics: *res.* (first measure), ** res.* (third measure), ** res.* (fifth measure).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics: *res.* (first measure), ** res.* (third measure), ** res.* (fifth measure). A *cresc.* marking is above the bass staff in the first measure, and a *dim.* marking is above the bass staff in the third measure.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a bass line with eighth notes and a slur. Dynamics: *res.* (first measure), ** res.* (third measure), *p* (fifth measure). A *dolce* marking is above the bass staff in the first measure.

The musical score consists of five systems of staves. The first system includes a *cresc* marking and a *f* dynamic. The second system features a *p* dynamic and a *dim* marking. The third system includes a *loco* marking and a *pp* dynamic. The fourth system includes a *pp* dynamic and a *loco* marking. The fifth system includes a *pp* dynamic and a *loco* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

CRADLE SONG.

Nathan Sacks. Op. 4.

Andante espressivo (♩ = 50)

p

mf

tenuto un poco

do - vel - er an - do

Meno mosso ♩ = 50

rall - en - tan - do

cresc

mf

dolce

p

mf

p

Tranquillo e sostenuto

legatissimo dolce

cres

cen

do

poco a poco de-cres-cendo

cres

cen

do

The musical score is written for piano and voice. It consists of six systems of music. The piano part is written in treble and bass staves, and the vocal part is written in a single staff. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *poco a poco de-cres-cendo*. It also features tempo and performance instructions like *Tranquillo e sostenuto*, *legatissimo dolce*, and *cres* (crescendo). The vocal part includes lyrics: "do", "cen", "do", "cen", "do". The piano part includes fingerings and articulation marks.

Musical score for "Cradle Song 3". The score is written for piano and bass. It consists of six systems of staves. The key signature is E-flat major (three flats). The time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *mf*, *p*, and *dim*. Tempo and style markings include *Tempo I*, *un poco rallen*, *calando*, and *morendo*. The piece concludes with a final cadence.

Dream after the concert.

Arr. by H.A. Clarke.

Introduction.

f Sonata pathétique

Musical notation for the Introduction of 'Sonata pathétique'. The piece is in B-flat major, 3/4 time. It begins with a piano introduction marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

f Wedding March

trem
dim

Musical notation for 'Wedding March'. The piece is in B-flat major, 2/4 time. It begins with a piano introduction marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a trill and a diminuendo.

Der Freischütz

Musical notation for 'Der Freischütz'. The piece is in B-flat major, 2/4 time. It begins with a piano introduction marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Wer will unter die Soldaten

rall

Musical notation for 'Wer will unter die Soldaten'. The piece is in B-flat major, 2/4 time. It begins with a piano introduction marked *f* (forte). The melody is in the right hand, and the bass line is in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a rallentando.

Chopin

Handwritten musical score for Chopin's piece, measures 1-6. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a melody of eighth notes, while the left hand provides a steady accompaniment of eighth notes.

Handwritten musical score for Chopin's piece, measures 7-12. The right hand continues the melody with some grace notes and slurs. The left hand maintains the eighth-note accompaniment.

Weber

Handwritten musical score for Weber's piece, measures 1-6. The right hand features a more complex melody with slurs and fingerings (1, 2, 5, 2). The left hand has a steady eighth-note accompaniment.

Handwritten musical score for Weber's piece, measures 7-12. The right hand continues with a descending melodic line, ending with a double bar line. The left hand continues its accompaniment.

Beethoven

Handwritten musical score for Beethoven's piece, measures 1-4. The right hand has a simple melody, while the left hand features a more active eighth-note accompaniment.





Dream after etc. 5

Chopin

cresc

Mozart

rall

Moonlight Sonata

rall

4 8 2 5 3 2 1 5 4 2

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REPERTOIRE.

BY MRS. FLORA M. HUNTER.

Why are so few students of music ready, willing, and able to play for their friends as opportunity offers?

The reasons usually assigned are timidity, insufficient practice, and indifference, and, mainly, nothing to play. That is to say, nothing to play which they consider suitable or pleasing to the ordinary listener, or that the student enjoys well enough to keep in playing condition for a time.

It seems to me that, after a certain (and small) amount of pianistic knowledge is gained, there is nothing so important as the selection of a repertoire, and nothing which demands more thoughtful care on the part of the teacher.

This thoughtfulness must be extended to meet the needs of each and every pupil, and these are as many and as varied as the number of pupils. There are many points to be considered in selecting this repertoire. All of the pieces must be interesting to the pupil; it must be progressive; it must embrace something of all styles and easily within the comprehension of the pupil; and it must not be hackneyed. No matter how fine the composition, or how suitable it may be for the development of the pupil, he cannot maintain fresh interest in that which has lost its freshness for him through repeated hearings. If he succeeds in mastering such compositions he will never play them for others without the feeling that every "slip" may be noticed and that the performance will suffer by comparison with that of others. Indeed, I think this alone is a reason why so many pupils suffer nervousness in playing in public.

My attention has turned to this point many times in two years past in noting that pupils returning to this city, perhaps from some years' study elsewhere, be it north, south, east, or west, quite invariably present the same repertoire, and I have known but once or twice of their attaining anything outside the following ten numbers:—

Bach.....	Loure.
Beethoven.....	Prelude and Fugue in C minor.
	Sonata, Op. 27, No. 2 (Moonlight).
	13 (Pathetique).
Mendelssohn.....	Rondo Capriccioso.
Chopin.....	Fantasia Impromptu in C# minor.
	Waltz in A#.
Liszt.....	Rigoletto.

Acknowledging this to be a beautiful, useful, and judicious choice for the student, we are yet compelled to ask if many equally good selections may not be made.

In Mr. Squeers' school every pupil was compelled to take his spoonful of treacle and molasses daily. Is there a time in every pupil's life when he must be called up and informed that it is now time to "take" his loure, rigoletto, etc.? Indeed, it looks about that way.

There is a sad waste of time in the life of many, many pupils. Let us eliminate every technical exercise and every étude that is not absolutely necessary, and turn our attention to the quality, rather than the quantity of work in hands. Choose each piece with great care. See that it be thoroughly mastered, and, when mastered, that it be played daily, say three times slowly and once at speed. This will probably keep the piece in playing condition. Further work may be undertaken, to be treated in like manner, until at least three pieces are on the daily review list. If, when a new number is learned, one of the old ones be dropped, a constantly changing repertoire of three new pieces will be in readiness to play for friends. If the time for practice be limited, this will be all that should be expected.

There is nothing new or original in this plan, but if faithfully followed the results will be satisfactory.

Another help is to require pupils to give a short recital before their friends each year. As an incentive to work I have never found anything equal to this. It arouses ambition, pride, a desire to excel, and secures more careful and continuous study than I have been able to get in any other way.

Are these recitals interesting? Certainly not always, save to immediate friends, and these are all that are allowed to be present until pupils are really ready to in-

terest others. It is safe to say they are always enjoyed. At any rate, one end is gained: the pupil has something to play.

I now wish to say a word to the readers of THE ETUDE on another subject, namely:—

A PRACTICE LESSON.

Most teachers are ready to admit that a great problem in the success of their work is to get their pupils to practice intelligently, in such manner and method as to get the best results "gettable" with the least outlay of time and labor.

Many students who do their school work with care and fidelity, conscientiousness and method, do not bring these qualities to their piano practice. This may not proceed from an unwillingness on their part to study one as earnestly as the other, but from, I think, a failure to comprehend how much an hour's intelligent work should do for them in piano practice; how much more they should accomplish than they usually do.

They have, probably, been told many times how to work, yet continue in an aimless fashion to accomplish little.

To correct practice of the sort, aimless and barren of results, it is well to prove to them the correctness of your theories by giving, occasionally, a practice lesson, repeated until bad habits of study are made good. It should be an hour long; of this time fifteen minutes may be devoted to pure technic, the remaining time to some piece which, for this purpose, is better to be quite new to the pupil, and should possess no unsurmountable technical difficulties. Otherwise your practice lesson will be a failure.

Begin by marking off a few measures, say to the first natural stopping-place, and say to the pupil that you expect so much to be played,—with correct fingering and in tempo (or fairly so)—at the end of the forty-five remaining minutes.

In the detail all depends upon the individual pupil. Some will be able to take both hands together at once. Others must try each hand alone at first. Say we take the first phrase or section we have marked off very, very slowly, at least five times—done, perhaps, with a mistake each time in the same place. Attention is called to this and the question put, "What causes the mistake and its persistent repetition?" A puzzled look on the face of the pupil, a moment's concentrated thought (just what you are after), and the answer, "I fingered it wrong."

"Try the phrase again and think of this troublesome place before you get to it." This is done now without an error, and this precept is given: Whenever you make a mistake or hesitate at a certain point there is always a reason for it. In nearly every case when this reason is searched out the mistake disappears, is no longer made. Take the next phrase with the same care. Then couple the two until the result is quite smooth, and so on until the assignment is gone over, when all must be taken together, never forgetting that "practice which includes mistakes is worthless."

Often times two phrases are enough to experiment with, since if too much be attempted the practice lesson will be a failure.

At the second lesson of this kind it is well to let the pupil do all himself, while you advise and correct him. Two lessons of the sort will, generally, revolutionize a pupil's work. It surely will if he be in earnest. Alas! how many are not in earnest. For these a daily practice lesson is needed.

Do not give Beethoven to the children; strengthen them with Mozart, brimming with rich vitality. There are sometimes natures that seem to develop in opposition to the ordinary way, but there are natural laws which if opposed resemble the overturned torch, that consumes its bearer when it should have illumined his path.—Schumann.

Reflection, and plenty of it, is absolutely necessary before undertaking anything, and when once your mind is made up, you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world—prudence and patience.—Berlioz.

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The definitions are concise and clear. The subjects are covered as fully as is necessary. While in some quarters, perhaps, there is a tendency to too much physiology in voice training, yet the knowledge so succinctly given by this little work will always be in order.

EXAMPLES IN STRICT COUNTERPOINT. By
GORDON LAUNDRE, edited by SIR JOHN STAINER.

This is another contribution to the already large list of valuable Music Primers issued by Novello, Ewer & Co. The intention of the work is to supplement with a much larger list of models the work on "Counterpoint" by Dr. Bridge.

The examples are of wide scope and are fully explained, but room is left for the exercise of discernment upon the part of the student. It is a work of value to teachers and students of counterpoint, and should be used.

TRANSPOSITION. BY JOHN WARRINER.

Another of these desirable Music Primers is the above work on transposition. A parallel is drawn between transposition and translation, and while it is not attempted to make the parallel hold rigidly throughout, it serves an excellent purpose in illustrating the method.

The author uses the Tonic Sol-Fa method as a basis for the first steps and proceeds gradually and effectively to more difficult work. It is practical and eminently useful.

Among the many valuable aids to acquiring a wider knowledge of musical compositions are the various dissertations on operatic and other works of the masters of composition.

Much is being written upon Wagner and his works. Of great use to the musician, whether he be in a position to hear these works given or whether he be outside the centers of such production, are these explanations, as they give a knowledge otherwise unattainable.

We have before us three small works issued by Novello, Ewer & Co.—"TRISTAN AND ISOLDE," "PARSIFAL," and the "MASTER-SINGERS OF NUREMBERG," musical explanation with numerous musical examples by Albert Heintz, translated into English by Constance Bache. They give the story of each opera, with the various motifs in musical form and with facts, etc., concerning their conception and production. They are convenient in form and should be in the hands of all musicians who desire to broaden their musical understanding and better equip themselves for their daily work.

The preacher has said, "To the making of books there is no end," and it seem to apply equally well to the making of new journals.

"The New Quarterly Musical Review" began its existence with May, and if the first issue be taken as an indication it will find an appreciative circle of readers, for its table of contents shows a list of articles of interest to musical readers. Its form is attractive and its cost (twenty-five cents per number) reasonable.

A. L. MANCHESTER.

VOICE, VIOLIN, OR PIANO, WHICH?

BY HENRY C. POST.

In the choice of a musical profession, what are the comparative advantages of the piano, the violin, and the voice? Of course, such a query does not have a bearing upon cases where a natural genius or peculiar fitness exists for one of the above branches of musical art. In such cases nature utters her autographic decree above any human volition, as is evident from the career of great and renowned artists of all time. So, in choosing a musical profession, it is taken for granted that the student has taken up, and is following, a natural gift and inclination. It would be utterly farcical for an aspirant in the professional field to draw cuts to determine whether he or she should sing, play the violin, or become a pianist.

But, presupposing the conditions of natural endowment being equal, does any one doubt that the human voice is the most perfect instrument? Is it not the most satisfying in the interpreting of the higher emotional expression? Is it not capable of finer gradations and subtler effects than any other musical medium? At least this much from an artistic standpoint. What of the

practical value of this view? If the singer has even a reasonably good voice, he or she can soon derive pecuniary advantages through church work, teaching, and oftentimes by concert work.

In vocal culture, nature does much, perhaps the larger part, of the preparation. With a naturally good voice, a singer arrives at a remunerative period in comparatively short order. In this respect, at least, the advantage is, by all odds, in favor of the vocalist. He can arrive at far greater practical results with less study than either the violinist or the pianist. Observe the majority of vocalists, and see how limited is the field of their operations. The pianist of equal repute and material success has done four times the amount of hard study.

From the purely pedagogic point of view, the pianist is a much broader musician. In fact, a good pianist is liable to be as conversant with the vocal compositions of the masters as is a professional vocalist. In most cases the vocalist is no musician at all, in the comprehensive sense of the term. He is a specialist, and the musical specialist has not such educational backing as has the specialist in the medical and other professions, who invariably takes up his specialism after obtaining a degree in general practice. Thus, the voice trainer takes his position easier and quicker than other musicians, and, like all specialists, is better paid for his labor. Another advantage offered by the vocal over other branches is this: the singing is a more available art, and is in more constant demand than either violin or piano music. The voice is the much more natural and sympathetic medium of expression. The student, also, derives more satisfactory results in a short time when receiving instruction in singing than when learning to play an instrument.

factory result in a short time when receiving instruction. To be sure, as an offset to these advantages, what rare discrimination is necessary in placing the voice, and how seldom is found the intelligence and ingenuity which knows just what to do in every individual case!

Now, what shall be said in reference to studying the piano with professional intent? The piano is the universal instrument. It is necessarily so, because, through its harmonic possibilities, it can give representations of all kinds of music, both vocal and instrumental, solo and concerted. The piano student, therefore, has a much more comprehensive musical education than either of the other professionals. The piano is a comparatively ignoble instrument, with its percussion and non-sustaining qualities; but it is an absolutely necessary adjunct to every kind of musical study. Even the vocal and violin students should broaden their musical comprehension through its means, and, thanks to the European conservatories, a certain amount of piano study will soon be considered indispensable to every musician's education. Owing to the universality of piano music and playing, the teaching field is fuller of professionals, and consequently the remuneration is correspondingly debased. The average piano instruction is not as high a grade of work as is the vocal, though there are ten piano teachers to every violin or vocal teacher. A pianist who pretends to be at all up in his profession, besides these disadvantages, has to live through an immense amount of mental and physical training. Alone, the memorizing required of the modern pianist is infinitely greater and more complex than anything required in vocal or string work.

Talent and genius seem to be spontaneous. Nature stamps her decree as to predisposition and natural endowments. And when a man is born to sing or play nothing will prevent the fulfilment of nature's law. But, regardless of the question of talent, does it not seem as if the most desirable labor is that which appeals most directly to the comprehensions and sympathies of the largest number of people, which offers the highest medium of expression, which is most available, and which brings the highest price? If the successful singer and vocal teacher is rare among the musical professions, is not his position correspondingly valuable and most to be desired?

We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony.—*Schumann.*

A touch which is perfect in its conditions, must be sympathetic on the one hand and discriminative on the other.—*Wm. Mason.*

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DOES PIANO-PLAYING PAY?

BY EDWARD BAXTER PERRY.

II.

But it may be urged that most, if not all, the prominent American pianists do teach a considerable portion of the year, which would not be the case if they were in demand as players.

Allow me to suggest that this by no means follows. Even if every man who could do so were willing to give up the joys of a quiet home and incur the dangers, fatigues, and discomforts of perpetual life on the road, for the sake of a few more shakels, concert work, on the basis I am describing, does not pay enough more, after deducting the enormous necessary expenses, than the highest grades of teaching, to warrant the sacrifice, unless one's natural aptitudes and preferences incline him strongly toward the more public phase of work.

W. H. Sherwood, Emil Liebling, Dr. Maas, and many other leading pianists, though teaching through the bulk of every year, have proved by the number of their engagements, and the prices obtained for them, that they might have been multiplied indefinitely, if they had chosen to devote themselves entirely to this line of work, and bend all their efforts in that direction. Among lady players, Mme. Rivé King, and Miss Neally Stevens are doing nothing else, and so far as my knowledge goes, have done nothing but concert work for years. In my own case, if one may be allowed to cite himself as an example, on returning from Europe ten years ago to establish myself professionally in my own country, the numerous and vigorous sermons preached on the text, "No American pianist can live by concert playing," induced me to take up teaching in conjunction with concert work, and I pursued the two vocations for several years, to the detriment of both, at the end of which time I was forced to give up teaching altogether to make room for the concert work. Since then I have done nothing else, and there seems to be no immediate prospect of my returning to the life of a teacher.

I speak from years of experience and knowledge of the subject in saying that there is a great and growing field for the recital pianist in this country, if he is heartily devoted to his work, competent to do it satisfactorily, and willing to do a reasonable amount of it for a reasonably modest compensation.

This question of the price to be paid for professional services is a difficult one, which the pianists themselves have complicated till they are now, as the vulgar adage has it, "Between the devil and the deep sea." If they charge what they have taken pains to make the public believe they are worth, and ought to have, in their effort to maintain their supermundane dignity and prominence, namely an exorbitant and wholly unreasonable figure, the manager is sure to lose money, and is inconsistent enough to refuse to do it a second time, so that the return engagements fail to materialize.

On the other hand, if they name a moderate sum, based upon the probable receipts from sale of tickets, and on the rational principle of quid pro quo, a large number of unthinking persons immediately assume that they must therefore be inferior artists, not worth engaging at all at any price. And this conflict between unrelenting facts and the foolish theory that the world takes you at your own valuation, has resulted in an endless series of attempts at mutual mystification, special rates for off nights, transparent compromises, personal accommodations, miserable deceptions of all sorts, which in most cases do not even deceive.

I have known a number of instances of ambitious and talented pianists, who had every wish and every ability to maintain themselves as concert players, and who, as I knew, would have been glad to accept any engagement whatsoever in any place whatsoever, for any sum above \$25.00, but who heroically placed their terms at \$100.00, lest by naming the least sum which would allow them a fair margin of profit, they should tacitly admit just so much inferiority to Professor so and so and Herr von something else, who are supposed to charge \$150.00, but who, if the truth were known, rarely receive it. This error in most cases lost the young artist the engagement and the chance to appear altogether. In a few instances the experiment was tried, resulting in a heavy

loss, of course, and so thoroughly disheartening both the management and the player himself, and making the chance of a réengagement for him or any other pianist out of the question. After a season or two he naturally contracted, seized upon some opportunity to teach at a fixed salary, and subsided into a somewhat sour-tempered instructor for life; denouncing meanwhile the obtuseness and inartistic temperament of the American public.

It is high time all this humbuggery came to an end. It is far wiser, as well as worthier, to admit frankly that pianism is no better than any other commodity, worth just what it will bring in a fair market and no more.

My own policy, in this vexed matter of terms, which I should perhaps hardly venture to advance, in the face of so much opposition, if it had not been so thoroughly tested, is that it is wisest to name a price as moderate as one can afford, thus enabling the engaging parties to make a financial success of the concert, and trust to proving to the public by actual demonstration, that you are the equal of Messrs. A and B, irrespective of charges. If one is not afraid of work, it is better to play one or two hundred times a season at \$50.00, than a dozen times at \$150.00, not only because the sum total makes a better showing, but on account of the service done to the cause. If the price is high, the number of engagements for the pianist must necessarily be few. I know the resources of the country well in this direction, and I can affirm with assurance that there are not in the whole length and breadth of the land forty towns or schools which can pay \$150.00 for a piano recital and clear the money, even if the same man were to get them all; while there are hundreds which can and do cheerfully pay \$50.00 without a deficit.

This discussion of terms for a recital brings me to another point which I have often wished to urge, namely, that our musical profession be divided into two distinct classes, teachers and players, and that no man make the attempt to both teach and play in public at the same time. The two callings are inconsistent, and each injures the other. Let the young musician elect which he prefers and cleave unto it, for no one can do his best at either if he pursues the other also. Concert work breaks into the regular teaching season and interferes disastrously with the progress of pupils, besides distracting the attention and interest of the teacher. On the other hand, giving lessons takes the time of the player from practice, so that in his few desultory appearances in public he cannot do himself justice. If a man does concert work, he should do a great deal of it and do nothing else. It is this trying to serve two masters which is one great reason why terms for a piano recital have been placed so high, and still the pianist derived comparatively little profit.

If a musician plays from one to two hundred times a season, at \$50.00, he need do nothing else; and he is at different times in all parts of the country, so that traveling expenses for each point are reduced to a minimum. If on the contrary he plays but a score of engagements per year, and is trying to teach in the meantime, he may charge \$100.00 and after deducting \$30.00 or \$40.00 for the loss of each day's teaching, and heavy traveling expenses for scattered or distant points, he will not clear so much and will not give so good satisfaction musically, as if he had been devoting himself entirely to concert work and had been paid half the amount; though the difference may have made a financial failure instead of a success of his concert.

The only course, it seems to me, which is fair to both parties and which will prove successful through the reaches of the years, is to demand of our managers to guarantee only such a price as will give them a reasonable chance to clear themselves under existing and intelligently recognized conditions, and if all goes favorably, to make a little something for their time and trouble; and thus on a fair basis of just return for an equivalent rendered, to strive along legitimate lines, through gradual development of public taste, and consequent increase of the demand for our wares, to make piano playing pay.

Before trying a hard passage, stop and study it out mentally, then do it slowly, and concisely accurate.—Charles W. Landon.

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STUDIO EXPERIENCES.

BY C. W. LANDON.

SOME months since a pupil who could memorize easily and played some good music—she was perhaps in the fourth grade, grading from one to ten—could not read fluently, in fact, had to “pick out” her pieces. She was to be a long-time pupil, and was to follow the regular course for graduation. Now all good teachers know that the good reader begins a piece where the poor reader has to work up to after many hours of labor, therefore there is time and work saved if the pupil can be taught to read readily, to say nothing of the many special and valuable advantages that a good reader possesses. Her scale playing had a separateness of effect, as if each tone was all alone, one at a time; “now I will play C, now I must get that D down, and here is an E to be played,” sort of way. Scales were given in accents as per Mason’s method. This after a few lessons got the scales into a smoother form. Then the diminished arpeggio was given in a full line of meters and accents, together with the scales, the latter also in velocity, as per Mason, care being given to require all fast playing to be light-handed and loose in the wrists, as, if the attempt was to be made of playing twice as fast as before, the playing must be twice as easy and light and loose-handed. Kohler’s Op. 50 and some of Czerny’s Velocity, first and second books, were used for “horizontal reading,” reading by groups, reading at one glance all the tones belonging to a pulse or count, and then playing them at one mental effort, as one thing, as any word is a thing, rather than so many letters. It is as easy to speak a word as any one of its single letters, and so it is as easy to play a group of tones with one effect as it is to play any one of its tones. By the way, Mr. Mathews gives needed light here as follows: “Slow playing is where the mind sees a note to be played, and directs that the finger shall play it, and the mind realizes that it has been played; the mind looks up to the next note, the finger plays it, and the mind says it has been played, and so on. Moderately slow playing is where the mind recognizes what is to play, and sets the fingers to playing, and at once begins to get another note ready to play, not stopping to see that the first has been done, while fast playing is group playing.” With a little experience—the pupil plays chords, as a matter of course—he should also be taught to play groups as readily. Besides the above mechanical études of Kohler and Czerny, this pupil worked on the easy études of Heller for phrasing and work in musical continuity, listening to get smoothly connected all the notes belonging to the phrase of musical thought, and to bring out its climax and make it all expressive, using whatever style of touch necessary for playing the passage in the best and most effective manner. Nothing was said to her about reading at sight, or of the drift and meaning of the course pursued, until she began to observe, as well as all her parents, that she was reading readily. This took about three months to accomplish.

* * * *

A farmer’s daughter, pretty, “but light-headed.” Her home was in a district much frequented by “summer boarders.” She married a man of wealth, and they went to the city and took an elegant suite of rooms in a family hotel. To smooth over her crudities, music and elocution lessons were engaged and entered upon. She had talent, but very little application. As a “favored one of Providence,” she seemed to think no effort could be reasonably expected of her; for was she not a rich man’s adored bride? She had, when a young girl, taken a few lessons and played a little on the reed organ. Here was a subject!—unfortunately, not an uncommon one as to general features of mental, musical, and character make up. Her ambition to make a show made it hard for her to “come down” to music that was easy enough for her to play. She seemed to have the idea that money would enable her teacher to do all of the work. She could not for a time be brought to see that he could no more learn the pieces for her, touches, etc., than he could himself eat her dinner to satisfy her appetite; in fact, that the better her teacher, the harder she had got to work to get satisfactory results out of his instruc-

tion. Lesson after lesson, the truth was brought carefully closer and closer to her mind. Illustrations and similes were freely used, explanations were abundant, and she was shown how to play the études and pieces, as well as exercises, in a way to make the charming effects she had so much admired in her teacher’s playing. Slowly the truth came to her, and now she is a charming pupil doing satisfactory work. The children of the wealthy are nearly all of this frame of mind, and it is one of the greatest trials of a good, conscientious teacher to do satisfactory work to himself with them. They can nearly always be led, and by a delicate tact shown that nothing but honest and particular personal effort will ever make musicians of them, that society no longer excuses the commonplace—in fact, her being in the society of the wealthy and refined requires of her better work than is to be expected of the great majority of pupils. Few pupils are really willing to be listened to while knowing they are not performing well, and that deference is shown out of politeness instead of actual interest. Fortunately, parents of common sense among the wealthy now require their children to become so accomplished in some art as to be self-supporting if it should ever become necessary.

MUSIO AS A MEDIOINE.

ABOUT a year ago I was visiting my sister in a far Western State. She had a bright, blue-eyed, baby boy, seventeen months old. One day while playing in the garden the little fellow found a bean, and, baby-like, put it in his mouth. His mother, who was in the house, heard him cough, and running out found him choking. He was already black in the face. Doctors were called at once, but in spite of all that could be done the baby died. The mother was stunned and shocked by the loss of her baby and a death so sudden and horrible, and three hours after the sad death of her baby she herself was in hysterics, and for the time insane. We placed her on a bed, but it required three or four strong men to keep her there. She would start up screaming, “My baby!” “I will have my baby!” Now she would entreat God to restore to her her baby; now command Him to. Her father, who was present, tried to quiet her. Scolding was tried, then coaxing, then she shouted her name, but she neither saw nor heard anything around her. For hours we stood over her, catching her when she would spring up screaming and pleading piteously for her baby, and, forcing her back on the bed, we would administer chloroform, which would quiet her but a short time, when she would spring out of a sound sleep and, with insanity gleaming in her eyes, plead with God to give her back her little one.

During one of the worst of her ravings I suggested that we sing to her, thinking that might quiet her. So we began singing very softly, the doctors joining in, “Jesus, Lover of my Soul.” For a time it seemed to have no effect upon her, but after while she listened, then more intently, until gradually her raving ceased, the rigid and stiff muscles became lax, and slowly she sank back upon the bed, still listening, and whispering, “Listen! listen! the angels are singing to him. Hark!” Tears were in her eyes for the first time, and our own eyes became dim when we saw how the simple little song had spanned the gulf between sanity and insanity; how the tangled brain, which would not have heeded the booming of a cannon, was touched, soothed, and at last calmed by the most wonderful language—music. There was no other way we could have reached her. I have devoted my life to the study of music, and am an ardent lover of the art; but never was I so proud of the profession I have chosen as when I saw the effect music produced upon that crazed mother. I think music must be the language spoken in heaven. Certainly all understand it on this earth. Though sometimes we may not make ourselves understood to strangers by speaking, we may always reach them by music.

I find Landon’s “Organ Instructor” is just the book for beginners, and am introducing it as fast as possible. You may send me one more. MRS. LEBERT DUNSON.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"Will you please inform me through THE ETUDE (1) if it is necessary for a teacher to have instruction in Mason's "Touch and Technic" in order to teach it successfully? (2) Should each pupil be provided with a book, or should the exercises be given by the teacher? (3) Will you also give a course of studies, exercises, etc., to be used from beginners to pupils of fifth or sixth grade?—M. C.

I suppose that the above questions have been referred to me by reason of the extensive experience I have had with teachers of Mason's exercises. In reply, I beg to say that, in spite of the great pains taken by Dr. Mason to guard every point, there are still two or three in his system which are misunderstood by the majority of those who have taken them up without a teacher. First of these I mention the exercise for sliding the finger in the "clinging touch" of the two-finger exercise. Although it is distinctly stated in the book that this method of super-legato is to be used in the early stages of the two-finger exercise only, it is *only* at first, and as soon as the art of clinging with the point of the finger is acquired, so that there is no release of pressure in changing from one tone to the next. The legato is to be adopted as the standard method of playing this exercise, and the one finger be released at the precise moment when the next takes its key; or, more properly, that the tones should exactly join without overlapping. Although this is distinctly stated in the book, every teacher who has come to me has regarded the overlapping legato as the normal type of practising this exercise. From this touch in general use important disadvantages follow, namely: (1) the ear is vitiated as to legato; (2) owing to the pressure upon the key, there is a tendency to constrict and stiffen the wrist and the finger as well. It is, therefore, very detrimental to acquiring a true legato technic. The constricting of the wrist may easily be realized by the eye of the teacher, since under the effort the wrist is raised until it forms a convex line along the back of the hand, the joint of the wrist being higher than the forearm and knuckles. If the wrist be depressed a little the constriction is immediately broken, but in a very few notes it will insensibly rise again to its former position, when it must be again depressed. This will be much better if the pure legato is played, without overlapped tones, and a high action of the fingers before and at finish of the touch be made the rule.

The arm touches have not previously been described and illustrated in a book, and it was a matter of great difficulty to define processes clearly. I am glad to state, however, that during the present summer I have had several teacher-pupils who had acquired these successfully from the text and illustrations. At most, what Dr. Mason aims at is not to catalogue *all* touches, but only certain of the more important typical conditions. These in the case of the arm are the "down" touch, where the fall of the arm makes the touch, the finger being active only to the extent of taking the impact of the arm; the "up" arm, in which the touch is made in springing away from the keys by a mechanism which I confess I do not fully understand, although I habitually use and successfully teach it; and the "devitalized" condition, in which the entire arm and fingers are wholly limp, and capable of producing a passive tone. This passive tone is the basis upon which all accompaniment and pianissimo playing are built. The devitalized touch is very rarely obtained from the book—but more because students do not take in the idea than from any defect in the explanations. Any one studying alone may obtain light upon this condition by talking with any common-school teacher of Delsarte or physical culture, where devitalization forms an important basis for elaborate developments.

In the same way that the two-finger touches require great care if one is to get them from the book, the octaves also present the similar difficulties. In short, the art of tone-coloring, or, in other words, "touch," depends upon living example, or else upon rare good sense and a musical ear. Just as soon as you begin to make it a matter of ear, and use the muscular directions merely

as very general and preliminary aids, you will begin to gain, and every step will open up new vistas.

The arpeggio and scale volumes will be managed well enough without a teacher, only there are certain principles which some will miss, and, singularly enough, from over-consciousness. Conspicuous ladies of long teaching experience are apt to fall into certain methods of playing which I am in the habit of calling "old maidish," by which is meant too great an appearance of carefulness, and an actual over-doing to the extent of constricting the hands. The fingers in playing ought to be as free and unhampered as the legs in walking. Self-consciousness in legs is the last virtue a good walker would desire. The legs have it simply in charge to "get there," and to step high, or step low, short, or long are all foreign questions, except as the local nuance of the imperfect foot-path may make them necessary subjects of thought. Accordingly in the scales and in the arpeggios especially in the velocity forms, " (see a New Method of Velocity)" the student of this class is apt to constrict the hand instead of playing lightly and loosely. There is another point also, namely, the application of varied touch qualities to scale and arpeggio practice. Mason's directions are so full and clear upon this point that there is no reason why any one should miss them. But as a matter of fact, while these directions were in the Mason "Technics" (1878), I did not myself learn to give them their full value until within the past two years. This is one of the most important, characteristic, and novel features in the whole work.

Hence in general it is better to have a few good lessons; but if they are not to be had, then go ahead by the book, and be very careful to observe all the directions, and particularly to try with your own hands all those which strike you as unusual. In this way, with frequent reviews of the text, you will do nicely.

Every pupil ought to have the volumes, but the exercises should always be taught by rote before referring the student to the text, until all the primary points have been covered. The book saves time, and prevents your overlooking things, and forgetting important points. It is also useful to the student for retaining the system as a whole in its inter-relation of parts.

The graded list of studies is exactly what Mr. Presser is trying to publish from selections over which I have had the responsible direction. ("Standard Graded Course," etc., by W. S. B. Mathews.)

In applying the Third Grade Rhythm of Mason's "Two-finger Exercises," the pupil, especially if young, will often get confused when attempting to make four divisions of the beat, and with the scales and arpeggios very often will show a woefully defective sense of rhythm. The writer, to obviate this difficulty, has found it productive of good results, in the worst cases, to outline the rhythm, by impressing on the pupil's mind the points where the beats fall, especially the strongest; the pupil can then fill in the intervening tones with much less difficulty. In the two-finger exercises the beats fall on

C $\frac{2}{1}$ E $\frac{2}{1}$ G $\frac{2}{1}$ A $\frac{2}{1}$ B $\frac{2}{1}$ C

in using Rhythm II, with the fall of the hand which follows the fall of the finger, and the key of the major triad; in using Rhythm II, with flexion, the first time the above said keys are used. This method, applied to the scales with the meter of twenty-seven, has been found helpful. By drawing a series of diagonal lines up and down as the scales traverse the keyboard, indicating by capital letters placed beside the notes upon which the strong pulse falls when ascending and small letters when descending, thus:

D^b $\frac{2}{1}$ E^b $\frac{2}{1}$ F $\frac{2}{1}$ G $\frac{2}{1}$ A $\frac{2}{1}$ B $\frac{2}{1}$ C

for the scale of D^b, the rhythmical division by nines is clearly implanted in the mind. This paves an easy way over a difficult road. There are objections to applying this mode of outlining if not administered carefully. But if one keeps constantly in mind the idea that it is four, eight, or nine tones to a count, and not merely to reach a certain point at the tick of the metronome, it can be used to advantage. Otherwise there is a nervous strain that tends to stiffen the hand, and the pressure which "Touch and Technic" and "The Rhythm" mention as the chief obstacle to velocity.—Jos. H. D.

As a short characteristic, I will say that the doctrine above defined is entirely false, and on no account must be observed. Dr. Mason's way of doubling up in the

four rhythmic grades is simply a very short cut toward velocity and rhythmic perception. When I find that the pupil cannot make this rather bold leap upon faith, I take another tack. Nine times out of ten, however, I think any pupil will make the three grades successfully in a very few minutes. The fourth takes especial preparation, the heavy weight of the hand upon the keys being fatal to great speed. Accordingly, I take a few minutes upon velocity practice, in the same run, and then, after about a week, the fourth grade will be made.

But in the cases mentioned by the correspondent the fundamental rhythmic sense is at fault, and it may be built up in a different manner. Take the arpeggio (or scale) in quarter notes (or eighths), one tone to each count. Carry the student through all the different kinds of measure. Thus will arise rhythms of 2's, 3's, 4's, 6's, 9's and 12's. The 2's and 3's must not be practised much, and the accents must not be heavy. The farther apart the accents, the heavier they may be made. Every rhythm must be completed—i. e., played over and over until the accent comes out upon the starting point, and (which is equally important) must be stopped the first time it does come out. When this is done, then give two tones to a count, and carry the pupil through all the kinds of measure. Thus will arise rhythms of 4's, 6's, 8's, 12's, and 24's. The accent is to be upon the count "one" only and never upon the beats, but the pupil must count aloud. The latter direction is imperative. When this is done, then try three tones to a count. This will give rhythms of 6's, 9's, 12's, 18's, 27's and 36's. When these are successfully done, the pupil will have no further trouble in this direction. Higher units may be used, and should be used, but they belong to somewhat more advanced stages.

To accent the first tone in every beat interferes with one of the great advantages of this practice, which is to acquire the art of unconscious rhythmic computation. To assist the student by locating the accent upon particular keys is to spoil the whole business. What we are after is rhythmic feeling and not a heavier muscle upon C, D, or some other key. The accent must come by true rhythmic feeling, and in no other way. Occasionally one finds very slow pupils, but I cannot imagine a case where the expedient mentioned by the correspondent would not do harm. I have never seen a case of a pupil so deficient in mathematical sense (sense of number) as not to come to rhythmic perception by the method of measure building with different units.

It is perfectly true that in good playing the "inter-molecular accentuation" must be observed—i. e., the accentuation of parts of measures. But this must come in other ways than the one described. In every well-made piece the motivation and accompaniment will bring this out when the player has a true feeling for measure.

This method of obtaining rhythm I understand to be quite contrary to the method of a distinguished friend of mine, Mr. Cady, who holds even the Mason method as a very gross externalization. I, however, who am constructed with a great liking for getting there by the most direct and practical course, have proven by about twenty-two years' experience that rhythmic sense can be improved, or made *de novo* by the method I have mentioned. And if I found that a short course did not accomplish it I should simply go on and do so some more. The pupil who counts successively two, three, four, six, nine, and twelve, and plays to each beat one, two, three, or four tones, must necessarily arrive at a time when counting has become easy and can be performed unconsciously. I formerly used the measure system habitually in the manner now described; but upon discovering that Dr. Mason had resolved to place this graded system of rhythms as the corner-stone of the new work, I tried it seriously for the first time, and discovered that, except for now and then a very stupid pupil, it is the shortest way. And for the stupid ones must come up as soon as a very short course of the other way has been tried.

W. S. B. MATHEWS.

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SUGGESTED IMPROVEMENTS IN PIANOS.

Mr. OSCAR MOERCKE considers that the pianoforte is still capable of several improvements, and he submits (in the *Musik Instrumenten Zeitung*) the following questions to manufacturers:—

I. A smaller keyboard for small hands. The white keys need not be broader than the black keys, and the octave stretch on such a keyboard would be equivalent to the stretch of a sixth on the present keyboard. There would be no necessity in this case of unlearning anything, as there is in the Janko keyboard. The part of the key inside the instrument could preserve its present breadth.

II. The addition of a high B \flat , B, and C keys. Most pianists would willingly get rid of the low A, B \flat , and B keys, as the vibrations of these low wires lack clearness.

Moreover, a low C is sufficient for all musical requirements, while the absence of a higher B \flat , B, and C keys, four-handed playing unsatisfactory, as these notes are common on the piccolo. By adding these upper notes all our pianos would have a compass of seven octaves.

III. Division of the pedals. (Pianists who use the forte pedal as a footstool need not trouble themselves about this suggestion.) Others well know that, when the *primarios* use the forte pedal, the *secundarios* must of necessity accept the situation. With a divided pedal, the *primarios* could use the pedal without affecting the bass part.

In a subsequent number of the same journal a correspondent replies:—

I. That the first proposal is unpractical, because such a keyboard would be one for a child's piano; that a child who had learned to play on it would have to unlearn if placed at an ordinary piano; and that children, or grown-up people with children's hands, had better leave Liszt or Beethoven alone—the Janko would be much better.

II. The second innovation of additional upper keys is valuable, and presents no difficulties. The principle is already accepted by many makers who construct seven and a quarter octave keyboards.

III. In this third suggestion, Mr. Moercke proposes a cure for a weak point in pianos. This plan of dividing a pedal into equal parts—a right and left piano, and a right and left forte pedal, capable of being coupled when necessary—deserves all commendation. Some technical difficulties will have to be overcome, but the trouble in obviating them will be well repaid.

RANDOM THOUGHTS.

Your musician deeply read in theory tells us that the public is incapable of judging between good and bad, and that its ear is attuned to nothing but jingle; he treats it as if it were a child, and condemns it to emotional dyspepsia. He insists that popular concerts would cease to be popular if they ceased to be vulgar; and he confounds dulness with classicism, and counterpoint with sublimity. He knows that he differs from the majority of people, and the differences he converts into virtues.

NOW, DESPITE the esthetes, it is the public that awards fame and immortality to the world's great men; the art that is beyond the comprehension of the public may have transcendent merit, but it is an art that is lacking in vitality—in other words, a false art. It is not true music, but pretenders, that affect to despise the public, and keep back from it the best that art has to offer.

I HAVE yet to learn that Handel or Haydn or Mozart wrote for any particular caste; and I am certain that, if they had written for the few, they would long since have been nothing but names. I am tired of little men trying to make big men out of themselves by pretending to despise the public; and wherever there is pretence there is no true art. It must be granted that there is music that does not, and cannot win popular approval; but is there no medium between a classical fugue and Annie Rooney? If Brahms is too heavy for the public stomach, must it have no other food than variety hall songs?

I CONTEND that bad art should never be served up to the public, whether in the form of a bad symphony, a bad singer, a bad pianist, or a bad conductor. By always giving the best—but not the dullest—the public ear will be cultivated up, and not down, and we shall be saved

from the humiliating sight of pretenders affecting to be musicians, and musicians affecting to be pretenders. I repeat: art is for the many, and not the few; and there is no more reason why an open-air concert should not please the ear of the musician than musician than there is that a symphony concert should not appeal to the ear of the general public. Let us drive out from art charlatans and humbugs, and we shall find that we have done much toward destroying the barriers that now separate musicians from the music-loving public.—*The Leader*.

—Ye peddlers in art, do ye not sink into the earth when ye are reminded of the words uttered by Beethoven on his dying bed: "I believe I am yet at the beginning;" or Jean Paul: "It seems to me that I have written nothing as yet."—*Schumann*.

OLEVER MUSICAL RHYMES.

The following musical terms, defined in rhyme, contain much information in a very concise manner. We do not know the source of them:—

Accelerando—In speed, increasing measure.
Ad Libitum—Sing at discretion's pleasure.
Adagio—Expressive, soft, and slow.
Affettuoso—Let tenderness and pathos flow.
Allegro—Now fingers fly and words run fast.
Allegretto—Not quite so rapid as the last.
Andante—Soft and slow the movement goes.
A Tempo—Mark the music as it flows.
Brilliant—With great spirit and with might.
Con Espressione—In excessive movement right.
Crescendo—From soft to loud the music swells.
Da Capo—"Return," this sign the player tells.
Decrescendo—From loud to soft the music falls.
Forcé—To excite the signal call.
Fortissimo—Loud, louder, raise the song.
F. F. F.—Louder yet and very strong.
Legato—Glide soft and close when this you see.
Maggiore—Signifies the major key.
Mezzo Forte—A little louder, but not too strong.
Mezzo Piano—A little soft; too soft is a song.
Mezzo Voce—Subdued and in a quiet tone.
Moderato—Little quickness here is shown.
Piano—Soft and low, with gentleness.
Pianissimo—Softer, with sweet tenderness.
Prestissimo—Quick and quicker fly your fingers.
Staccato—Sharp and pointed, nothing lingers.
Unison—Sing together in one voice,
And in music all rejoice.

THE STIMULUS OF POVERTY.

BY ANTONIN DVORAK.

THE following sentiment, as expressed by Dr. Dvorak, will be attested by all thoughtful and observant teachers, and should encourage the poor student to persevere.

"It is to the poor that I turn for musical greatness. The poor work hard; they study seriously. Rich people are apt to apply themselves lightly to music, and to abandon the painful toil to which every strong musician must submit without complaint and without rest. Poverty is no barrier to one endowed by nature with musical talent. It is a spur. It keeps the mind loyal to the end. It stimulates the student to great efforts. If, in my own career, I have achieved a measure of success and reward, it is to some extent due to the fact that I was the son of poor parents, and had to earn an atmosphere of struggle and endeavor. Broadly speaking, the Bohemians are a nation of peasants. My first musical education I got from my schoolmaster, a man of good ability and much earnestness. He taught me to play the violin. Afterward I traveled with him, and we made our living together. Then I spent two years at the organ school in Prague. From that time on I had to study for myself. It is impossible for me to speak without emotion of the straits and sorrows that came upon me in the long and bitter years that followed. Looking back at that time, I can hardly understand how I endured the privations and labor of my youth."

AN INCIDENT.—One morning the leader of the Barth Singing Society visited his friend, the great musician, Beethoven.

"Good morning," said he. "What's the news to-day?"

"Here," answered Beethoven, as he handed him a manuscript. "I composed this to-day, but coming into this room and seeing a bright fire burning I thought it would make good fuel for the flames."

"Allow me," said Barth, taking the manuscript. "Let's try it." As Barth began to play the frown passed away from Beethoven's face and he listened very attentively. He was exceedingly pleased when Barth said, "Oh! no, my dear friend, this is too good for the flames." It was the renowned scene "Adeleide."—*Translated from a German periodical, published in 1854.*

PUBLISHER'S NOTES.

This special offer which has been in force for several months is withdrawn with this issue. Two of the works, "The Writing Book for Music Students," by Chas. W. Landon, and "Heller Studies," selected from Op. 125, by C. B. Cady, were sent to advance subscribers on the 15th of September. The remaining volume, "The Pedals of the Pianoforte," by Hans Schmitt, will be sent out about the time the October issue is ready.

We have personally made a thorough examination of "Landon's Writing Book for Music Students," and believe it to be a book that every music student should be obliged to study. It clears up everything relating to musical notation. Every pupil is hampered by vague ideas about almost every point in notation. This Writing Book obliges the pupil to think on every point relating to the value of notes, signatures, added lines, scales, division of measures, etc. Everything must be written out by the student. The book has about 40 pages of the most valuable exercises that can possibly be devised. There are 16 blank pages for additional examples, if found necessary.

If you wish your pupils to improve try this book with them. The exercises can be examined in a few minutes by the teachers at the lesson. We can send you as many copies as you may desire, on sale. The retail price of the book is only 50 cents. It has been made low in price, so that it is within reach of every student.

The seventh grade of the "Standard Graded Course of Study" for piano is about ready. It will contain studies from Cramer, Clementi, Bach, Schumann, Haberbier, etc. We offer this volume for 25 cents to those who send cash in advance of publication. This will be the last month for the special price, as it will be on the market before next issue. The remaining volumes of the course (viii, ix, x) can now be subscribed for at same price. We hope to finish the course before the winter is over.

Our patrons can have, by simply requesting same to be sent them, envelopes and order blanks for sending orders to us. This will facilitate ordering. Our patrons have used them for many years with great success.

We are prepared to furnish our patrons with music on sale, the same as we have in years past. Music sent in this way is to be kept during the teaching year, at the end of which time all that has not been sold is returned to us and settlement made for the difference. We have a circular setting forth all information regarding this way of sending music which can be had upon application.

We issue every month four to five new pieces of unusual merit; these we desire to make known. We will send the novelties out on selection, monthly, to those who will fill out the requisite blank. These blanks can be had by writing to us. In this way teachers have an opportunity of examining our new publications without being obliged to purchase them.

There are several bound volumes to which we desire to call the attention of our patrons. Two of them are to be found in the advertising column in another part of this issue. One is a volume for Four-hand Playing, which contains a number of the most popular pieces of medium grade and good character. The contents of the volume can be learned from the advertisement. The other volume contains English Songs and Ballads. These songs are not hackneyed, while being possessed of genuine merit. We strongly advise our patrons to examine these works. We cheerfully send them on examination. We have two more volumes, announcement of which will be made in our next issue.

Our readers will be interested in the announcement that Howard's "Course in Harmony" has been carefully

revised by the author, and that a new edition is now ready. It has become a standard work, and we believe that no better text-book in this branch of music has been produced. We earnestly recommend all of our readers who are not now acquainted with it to examine it carefully and make use of it at once. Teachers who are really progressive will employ it in increasing numbers and will be more than pleased with the results which they may attain thereby. Its most prominent merit, among many others, is that it ensures a practical use of harmony as no other text-book has done. Teachers, be up to the times, and use "Howard's Harmony."

"Landon's Piano Method," by the author of the "Reed Organ Method," is as yet in its first year; notwithstanding this fact we have to announce the publication of the third edition. Its success has been phenomenal. Based on the principles of "Mason's Touch and Technique," carefully graded, explanations copious and clear, it engraves the good points of almost every other method published. This is the time of year to start anew; try the New Method at your first opportunity, and we feel positive you will be more than satisfied.

TESTIMONIALS.

The copy of Mr. Cady's selections from Heller's Opus 125 has been examined. The numbers in press are as being musical, interesting, and un-hackneyed. This set of studies will relieve the most experienced teacher of much anxiety as to how his pupils will carry out his own instructions; and the pupil, with so many guides to proper interpretation, must of necessity make the hours of his piano study fruitful ones.

To the younger teachers, who have yet to attain to that degree of confidence in selecting work for their pupils which comes only with experience, these études will prove a precious help. Coming to me now, in its appointment of intelligent phrasing, beautiful typography and reliable editorial comment, I welcome it warmly indeed.

MISS ELLA S. FLANNERY.

The Landon's "Piano Method" pleases me greatly, and I want two more copies. The child who uses it as a first book will not find music study other than a pleasure.

MARY L. GREE.

Your "Bach edition" by Mr. Bern Boekelman is so correct that it offers what we may call a feast of good things. It lightens the labor of the amateur in the highest degree, while to the artist it reveals at the first glance details and niceties of polyphonic structure, upon which, perhaps, he has not heretofore bestowed sufficient attention.

ARTHUR FRIEDHEIM.

I acknowledge the receipt of No. 6 of Mathews' "Graded Series" for piano, all of which seem to me to be admirably adapted to lead the pupil easily and surely through the difficulties of reading and technique.

I find them especially happy in their appeal to the melodic and rhythmical sense of the pupil, and in the progressive succession which cannot fail to develop and intensify that sense.

MARY J. CLAUDY.

Mr. Mathews' "Graded Studies" for piano are more than satisfactory; the selections so admirably made and arranged in such effective contrast as to delight both teacher and pupil. Since they must incite the pupil to earnest work, his progress through these studies being evident to himself, the "Graded Studies" cannot but be successful.

E. M. WILSON.

Number 6 of Mathews' "Graded Course" proves to be a worthy successor of his previous "Studies." The selections, for the perfection of the cantabile style in piano playing, are most opportune and useful. I am pleased to note that a selection from Bach is again employed in this grade for the advancement of piano technique.

P. W. GOODRICH.

I received the last number of "Touch and Technique." I am delighted with the rapid improvement of pupils under this school of treatment. I consider Dr. Massie's best and most rapid method for surmounting the many difficulties of this most important part of musical education.

MRS. A. W. HARR.

I have used Landon's "Reed Organ Method" with five pupils for six months, and will say I think it the best instructor for the instrument I have ever examined or used, and will advance and interest the student more than all methods before used.

RACHEL E. MOON.

My dealings with you for the past year have been very satisfactory to me, and I expect to give you a large share of my orders in the future.

JOHN S. SHASTID.

W. S. B. Mathews, editor of *Music* says of Louis Lombard's "Observations of a Musician":—

"You have done these things extremely well. Your style and matter are both so elegant, and so sensible withal, that it is a great pleasure to read your book. I renew my congratulations upon your very excellent performance."

After a careful reading of sample copies of *THE ETUDE* I cannot imagine how any teacher with either ambition, taste, or music in his or her soul can pass you by unless the dollar and a half are wanting.

MISS ELLIS B. CANNON.

I would say that your music has in all things been satisfactory, and I hope to be able to do more business with you next year than I have in the past.

MRS. R. B. ESKINE.

I received the sixth number of Mathews' "Graded Studies." I like it exceedingly, and consider all the numbers so far received as being excellent for teaching purposes. In my experience a large book of studies by one composer is discouraging to most pupils, and the variety afforded by these selections will help to obviate the tedious up-hill work of conquering technical difficulties.

MISS K. E. COLLIER.

Mathews' "Graded Course," No. 6, has been received, and I do most heartily recommend this much needed work.

I have used in teaching all the volumes thus far published. Respectfully yours,
HELEN E. SELLERS, Saco.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 25th of the previous month to insure publication in the next number.

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Thus, oft he finds himself beside
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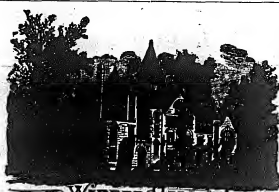
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THE VIOLIN WORLD.

A Monthly Journal published in the interests of String Instruments and their Players. Subscription \$1.00 per year; sample copies 10 cents each. Address Publishers

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